

SQUARE DANCING

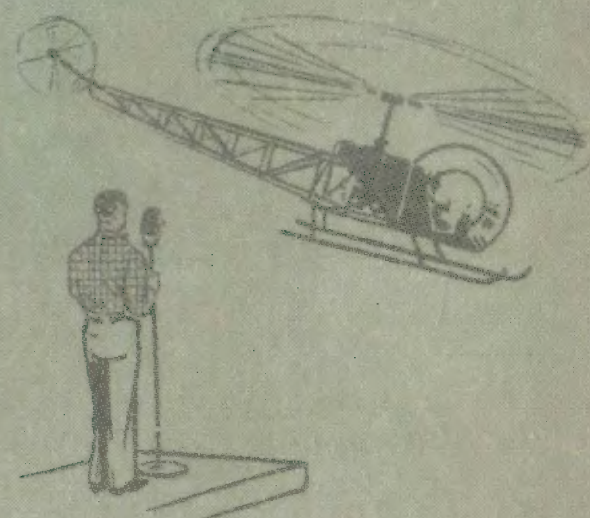
JUNE 1970

50¢ PER COPY

THE
OFFICIAL
MAGAZINE
OF

The
Sets in Order

AMERICAN
SQUARE
DANCE
SOCIETY



THE NATIONAL CONVENTION
(See page 8)

ARNIE KRONENBERGER
(See page 16)

GENE
ANTHONY '70

ASILOMAR* the **Ideal Square Dance Vacation**

JULY 26-31, 1970

Meet our great staff

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Earl Johnston

Bruce Johnson

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Bob and Becky Osgood
and introducing

Don Armstrong

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is where we dance
Come to where the
Square Dance Action Is

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Send for your Brochure

The Sets in Order

AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048

*Located on the white sands of the Pacific Coast amid the pines,
near Monterey, California.

from the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I am a caller from Seattle, Washington, currently stationed in Vietnam. In your February issue you listed Major Gene Norris as a contact but he is no longer here. I would like to know if there is anybody else I could contact.

Mike De Sisto
Vietnam

Dear Editor:

The best contact in Vietnam would be the Vietnamese-American Assn. which sponsors the Viet-My Mixers. They dance on every Sunday afternoon and the association is located in Saigon. They specialize in teaching the English language to the Vietnamese. Mrs. White was Athletic Director for the association and the organization is listed in the military 'phone book. I hope this will help in future answers to servicemen in Vietnam.

Gene Norris
Springfield, Ore.

SQUARE DANCING In This Issue

- 3 From the Floor
- 5 Late News — Hot Line
- 8 The National Convention
- 10 Square Dance Week
- 11 Introducing: Take a Good Look
- 12 A Guide to Better Dancing
- 13 The Dancers Walkthru
- 16 Square Dance Diary — Cover Profile
- 17 SIOASDS Membership Bulletin Six
- 18 Round Dance Module
- 20 Paging the Round Dancer: Paul & Laura Merola
- 21 Textbook: Square Dance Music
- 25 Style Lab: Contra — Spread Your Wings
- 28 The World of Square Dancing
- 31 Summer Square Dancing
- 33 Callers/Teachers WORKSHOP
- 34 Feature Caller: Jon Jones
- 40 On the Record
- 42 Caller of the Month: Bob Dubree
- 43 Spotlight a Dancer
- 44 Square Dance Date Book
- 55 Current Best Sellers
- 70 Feature Fashion

Dear Editor:

We now have 56 clubs in the British Assn. of American Square Dance Clubs and Round Dance Clubs in London, Huntingdon and Hampshire. The round dancing is gaining in
(Please turn to page 56)

SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



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RED HOT



LAST MINUTE CONVENTION FLASHES: The Mid-May pre-registration count for the Louisville Fantastic reached 13,450 dancers. Couple this with neighboring area last minute registrants and the count could swell to 18,000 plus. At this point registrations include dancers from every State (with the exception of South Dakota). Puerto Rico, the Philippines and Saudi Arabia will all be represented. Those going to the National will want to pay special attention to the Square Dance Segment of the program where many innovations including a master plan and a "control central" will insure the smooth working of a number of square dance events operating simultaneously. Those involved in future conventions will find excellent suggestions for programming on the grand scale.....Be sure to visit the Sets in Order American Square Dance Society's booth #38 and see our Service exhibit in the organizational display area.

LUBBOCK, TEXAS: Word from the scene of the recent devastating tornado indicates severe damage to homes of square dancers in that area. Details are slow in coming in, however groups interested in offering assistance, if it is requested, may write this publication and news will be relayed as it is received. Similar aid from square dancers in the past has been overwhelming.

ASSOCIATIONS AND PUBLICATIONS: Up-to-date listings of all associations (dancers, round dance teachers, callers) needed now for directories to appear in coming months....A special newsletter designed just for association presidents and editors of area publications is now being mailed to all on current president and editor directory list. Please be sure that your listing is up-to-date.

DANCE EXHIBITION EXTRAORDINAIRE: Those interested in outstanding dance concerts with an International flavor will be in their glory when viewing the 1970 performance of Duquesne University's Tamburitzans. At present this group of college students from Pittsburgh, Pennsylvania, are on a cross-country tour with dances representative of the Slavic and Balkan people. Last year their "An American Mosaic" toured Russia and other East European countries representing the U.S.A. This is an excellent group and one of the finest examples of the folk dance art. It is, in the opinion of many, rated equally with the best of any dance representations from other countries.

THE CALLERS SAY

Hampton, Va.
Apr 23, 1970

Clinton Instrument Company
Boston Post Road
Clinton, Connecticut 06413

Dear Clint,

My P-120M Sound System with XP-90 Sound Columns is unquestionably the best sounding sound system that I have ever heard. I have received many favorable compliments on my system from the dancers as well as the other callers.

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—Ray Ritchie, Hampton, Va.

I would also like now, to express my opinion of your equipment. I have used and heard many different sound systems and think yours surpasses any that have been encountered so far. The turn-table and monitor leave very little to be desired. It's not-compact-simple and light weight; are not to be found in any others. The clarity of the speakers is outstanding. With my old set I had a dead spot here and there; but not with the Clinton. Our class and club agree with me; the sound is terrific. Also, in using my wireless microphone, the set performs as none others would allow me to.

Very glad and happy we bought Clinton"
Sincerely,

—Murray Truax, Waymart, Pa.

AMPLIFIER

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SOUND COLUMN

XP-90 — \$151.00

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ARIZONA FASHIONS
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THE BUCKBOARD WESTERN SHOP
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CHEZ BEA SQUARE DANCE CREATIONS
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CIRCLE C WESTERN WEAR
131 Wheelock Ave., Millbury, Mass. 01527

CIRCLE EIGHT WESTERN WEAR
12146 California Street, Yucaipa, Calif. 92399

CORRAL SHOP
521 W. Pender, Vancouver, B.C., Canada

THE DANCERS CORNER
2228 Wealthy SE, Grand Rapids, Mich. 49506

DANCE CRAFT
424 Brentwood, Burnaby, B.C., Canada

DEE'S SQUARE DANCE SHOP
8551 N. Riverview Dr., Kalamazoo, Mich. 49004

DO-C-DO SHOPPE
Corner Wall Church Rd. & Hwy. 35, Wall, N.J. 07719

DOUBLE O RANCH WEAR
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DUDES & DOLLS SHOP
5628 E. Washington St., Indianapolis, Ind. 46219

ED & MAREA'S SQUARE DANCE SHOP
317 Peninsula Drive, Erie, Pa. 16505

F & S WESTERN SHOP
1553 Western Ave., Toledo, Ohio 43609

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THE WESTERN SHOP
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THE WESTERN SHOP
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5022 Nokomis Ave., Minneapolis, Minn. 55417

SQUARE DANCING
MAGAZINE
MAY BE PURCHASED
AT THESE STORES

STORES handling square dance clothing are invited to write
Sets in Order for information regarding a listing on this page.

The Really BIG One

Every activity, large or small, needs its "showcase." For American square dancing, this takes the form of one giant event each year. The grand-daddy of all festivals and round ups, the hoedown of all hoedowns, is the annual National Square Dance Convention. Conceived in the early 1950's as a possibility, and a rather ambitious one at that, the first "National" was held in Riverside, California May 30, 31 and June 1, 1952.

The purpose of the convention was to serve as a "gathering of the clans," a hoped-for several thousands dancers from all parts of the country, dancing to representative callers, mixing in workshops and special events, and dancing together in the several large halls provided for the occasion. The end results far outweighed what had been imagined possible. Actual attendance figures of that pioneer event are not available but it was thought that somewhere around 5,000 participants from almost half of the United States took part. As a result of the publicity received in the area and national press came an immediate and renewed interest in the activity and a solid foundation for future conventions was established.

The second national convention was held in 1953 in Kansas City, Missouri. Here again city officials, hotel people, and non-dancers were amazed, not only at the huge numbers who turned out, but by the entire wholesome aspect of this *different type of convention* — no smoke-filled rooms, no destructive rowdyism and no attempts to disrupt orderly conduct of business. Instead thousands of dancers in gay costumes came from all parts of the country, friendly, happy, good customers for the local stores, good representatives for America.

In all, the convention has been held 18 times. It was decided long ago that size alone does not indicate the success of the event and the attendance figures have ranged from the low 5,000 to over 18,000 (Detroit, 1961). The National Executive Committee formed from past convention chairmen, sees to it that the convention travels to as many different parts of the country as possible, making it available to more and more square dancers. Here is a run-down on the Nationals since 1954. Let's make sure that there is a National in *your* future!

Dallas, Texas—1954

Oklahoma City, Oklahoma—1955

San Diego, California—1956

St. Louis, Missouri—1957

Louisville, Kentucky—1958

Denver, Colorado—1959

Des Moines, Iowa—1960

Detroit, Michigan—1961

Miami Beach, Florida—1962

St. Paul, Minnesota—1963

Long Beach, California—1964

Dallas, Texas—1965

Indianapolis, Indiana—1966

Philadelphia, Pennsylvania—1967

Omaha, Nebraska—1968

Seattle, Washington—1969

Next year it will be New Orleans, Louisiana, June 25, 26, 27,
and then in 1972, Des Moines, Iowa, June 22, 23, 24.

19TH NATIONAL SQUARE DANCE

LOUISVILLE

WILL BE

HEAVY

'70

IE
6, 27

OFFICE OF THE GOVERNOR
FRANKFORT, KENTUCKY 40601

June 1, 1970

TO THE 19TH ANNUAL NATIONAL SQUARE DANCE CONVENTION

Welcome to Kentucky, where square dancing has been an important form of recreation for almost two hundred years.

We are proud that you have selected the Bluegrass state for your convention and hope you will take time to explore the heritage of our state to learn of the culture that surrounded the growth of square dancing here.

You will find that Kentucky abounds with other forms of recreation and maintains the finest system of state parks in the nation. Take time to "Rediscover Kentucky" and find out for yourself why the Bluegrass state is fast becoming the recreational heart-land of midwest America.

Sincerely yours,

Louie B. Nunn

LOUIE B. NUNN
Governor



Louie B. Nunn
Governor of Kentucky

AS THE "COUNT-DOWN" STARTS, the final trimmings are being put on Convention Hall, Louisville, Kentucky. For the hosting dancers, for General Chairman Roy and Marita Davis and for Assistant General Chairman Denny and Dot McDonald; for the outstanding Publicity, Housing, and Events Chairman and for the hundreds of men and women on their committees, this is the culmination of a year of planning and a year of hard work. No one but those who have been this route in the past can conceive the dozens of little things that crop up during the period of planning that need

instant and individual attention. The results you will see when you reach Louisville in time for the June 25th opening.

Since this is one of the two of the previous sites to get a "replay" (Louisville hosted the 7th in 1958, Dallas in 1954 and 1965), undoubtedly the folks in the Kentucky area will be out not only to beat their own and other attendance records but to present a square dance picture of friendliness and warmth not easily duplicated anywhere.

The Sets In Order American Square Dance Society will be on hand at the National with its special booth. Be sure to drop by and pay us a visit!

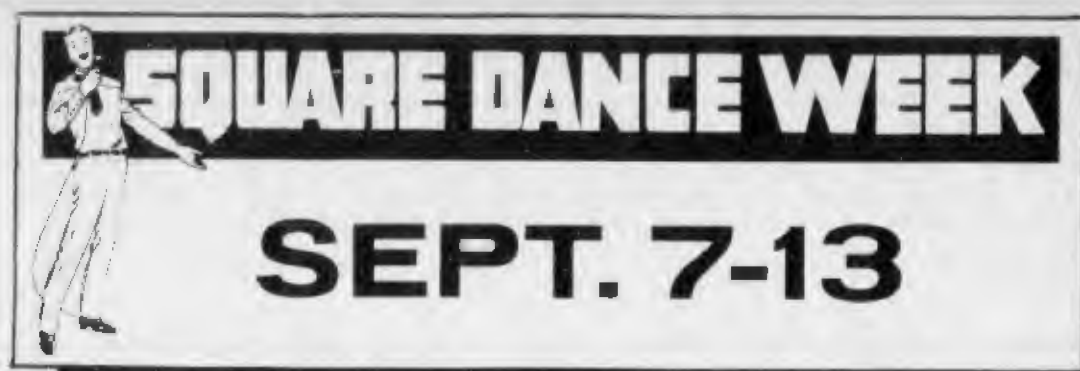
TRAIL DANCES TO THE NATIONAL CONVENTION

June 23—Chicago Area Callers Assn. — Boy Scouts Bldg. (formerly Square Dance Center), Highway 12, Arlington Heights, Ill. Association members calling. Dr. Ben Adams, Dance Chairman.

June 23—Greater Memphis S/D Assn. — Eugene Woods Commun. Center, 212 Polk St., West Memphis, Ark. Eurie Williams, caller. C. B. Oakley, Dance Chairman.

June 23—Shooting Stars Trail-In Dance — American Legion Hall 212 N. Fayette St., (U.S. Route No. 35), Washington C. H., Ohio. Contact Glen Whittington, 917 Clinton Ave., Washington C. H., Ohio.

June 23—Miami Valley Dance Council Trail In Dance, Mike Solomon Pavillion, 2917 Berkley (off W. Dorothy Lane) Dayton, Ohio.



A Coordinated Program for UNIVERSAL RECOGNITION

SQUARE DANCE WEEK

a Square Dance

COMMEMORATIVE STAMP

A LREADY MANY AREAS HAVE indicated their active participation in this year's drive for a synchronized official SQUARE DANCE WEEK. By the time the program has reached full momentum we hope to have a fairly accurate list of the regions and states participating in this initial coordinated program. We point out once again the idea of an official week of square dancing is not new. For the past 15 years official proclamations have been issued at one time or another by Governors of various states. However, in all probability, this may be the first attempt to designate a specific week in September as the focal point for a universal program.

It should be pointed out that the reason for

the selection of a week in September is to tie in with the start of square dance classes. The end of the warm summer and the opening of the autumn season traditionally mark the most popular time for new square dance beginner classes. A concentrated program to focus the attention on square dancing at this time should have a positive effect in attracting more dancers than ever into the activity.



The Stamp

Petitions for a Commemorative Square Dance Stamp are once again circulating in clubs throughout the country. Sample petition forms will be available at the Sets in Order American Square Dance Society booth at the national convention later this month.



The delegation of Pennsylvania-Delaware square dancers who recently visited their Congressman, Lawrence G. Williams, at the Nation's Capitol. Congressman Williams (front row left), is just one of many leading government officials being approached on behalf of a Square Dance Presidential Inaugural Ball, a Square Dance Commemorative Stamp and an Official Week of Square Dancing.

a new feature for dancers **TAKE A GOOD LOOK**

Meet Joe  and Barbara  This couple together with three others will represent you-in-the-square in this new feature. Their goal is to help YOU!

FOR QUITE SOME TIME we dancers have had our work cut out for us in keeping up with the new movements being presented to us by our callers at our dances and in our workshops. Some of the movements have been fun and have flowed nicely and some (which don't seem to last too long) haven't.

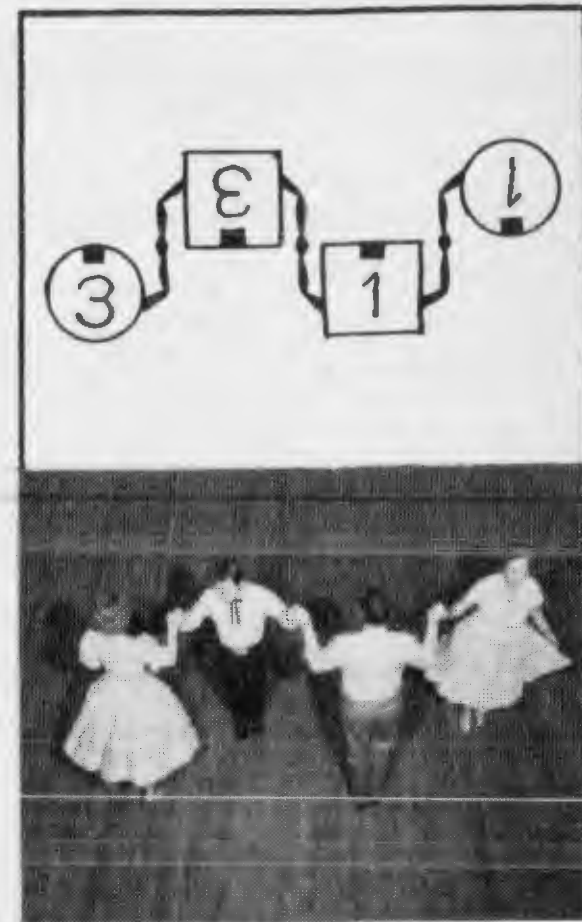
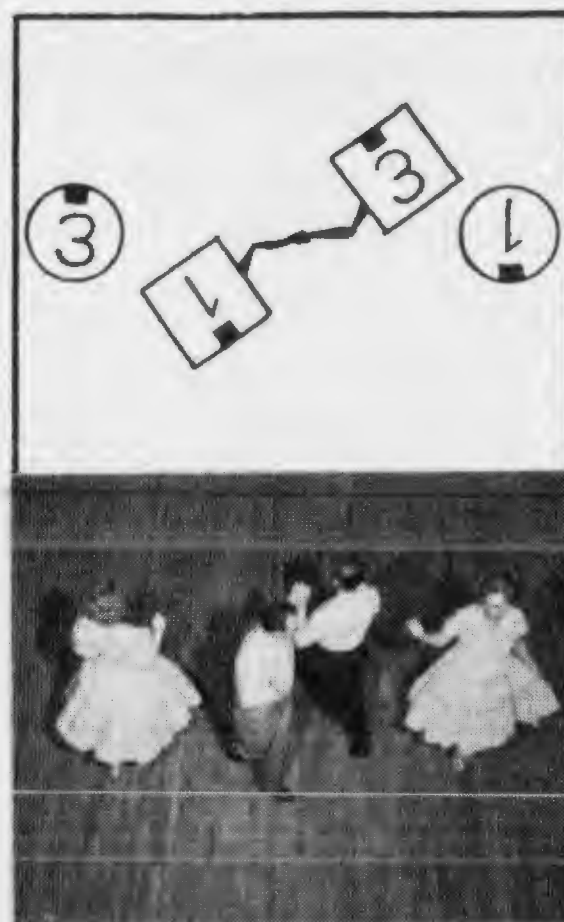
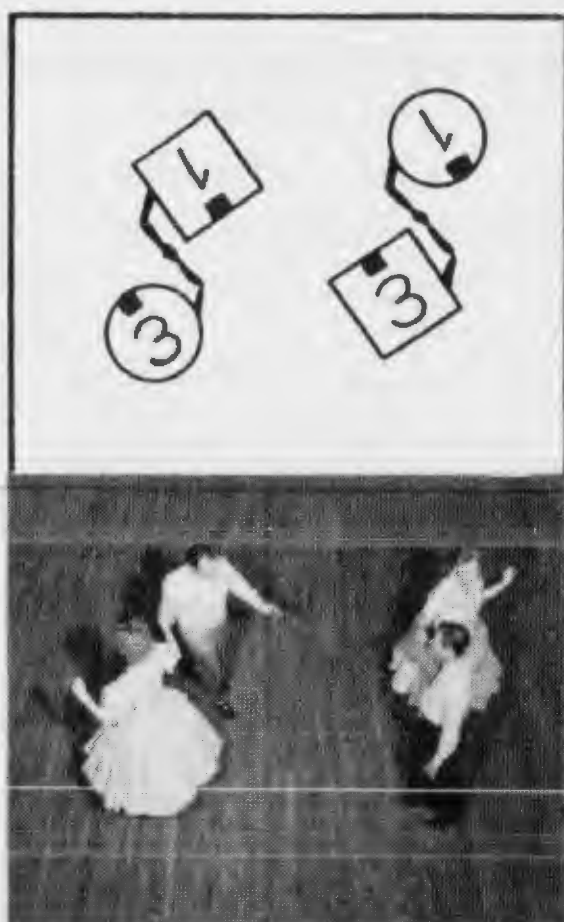
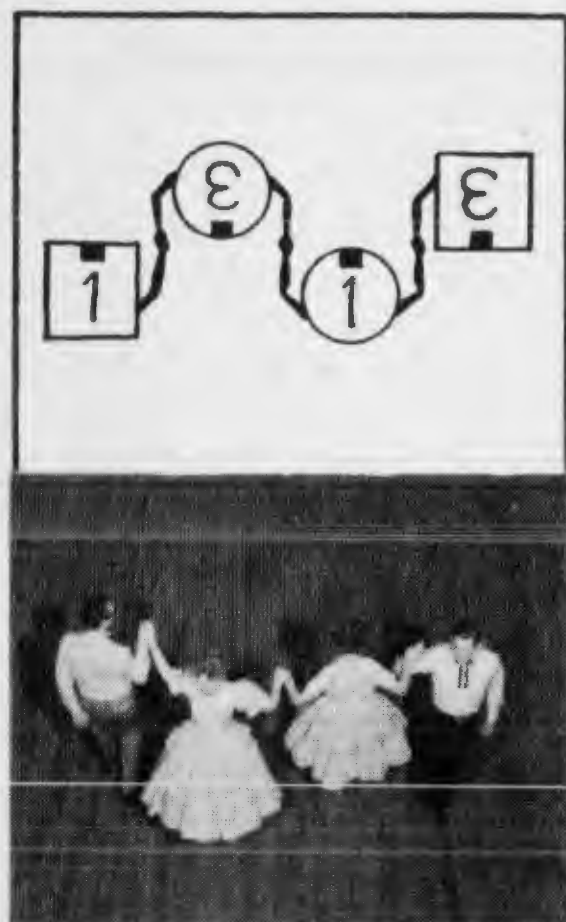
There are problem spots in almost every new movement and if we understand just what is expected of us, where we are when we start and what position we are in when the movement is completed, we find that we have little or no trouble.

So, starting next month, we're going to take

a dancers-eye-view of the Spin Chain Thru, then as a natural follow-up the next month, we'll take a look at Relay the Top, etc. These "closer looks" will not be from the standpoint of the caller, but as we dancers need to see it in order to understand what is expected of us.

This feature, which will run on a trial basis to see if it is proving to be helpful, will not replace the photographic Style Lab which is "shot" many months in advance of publication. However, because of the timeliness of the various movements we will cover, we'll use artists' diagrams much like those shown below.

Put yourself in the place of any of these "dancers" and you will be able to visually follow yourself through three steps of a Swing Thru. In coming months "Joe" and "Barbara" and their friends will represent you in some of the newer movements that may just possibly be giving you trouble.



A Guide to Better Dancing

HAVE YOU EVER NOTICED that at a square dance it's frequently the *small things* that give the greatest trouble? Perhaps, because so much attention is focused on the more intricate movements, a dancer consciously works hard to perfect each one. Perhaps, because some of the uncomplicated movements are just *so simple* he tends to get lax and consequently pays little attention to doing them correctly.

Many of the extremely simple movements hold the key to a successful dance. Done correctly they offer no problem. This is particularly true if the dancer knows where the movement begins and where it ends, which way he faces at the start of the maneuver and where he faces at its completion. If he relaxes too much or improvises as he goes along an entire square may fall apart.

A good case in point is the Do Sa Do. Chances are that this is one of the first 5 or 6 movements taught to every new dancer. However, once taught, perhaps it is ignored. The result is that the dependability of the movement is jeopardized.

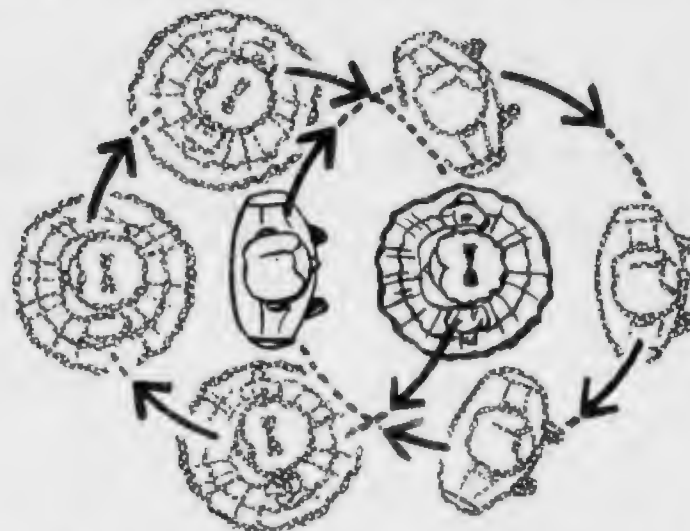
When a caller calls a Do Sa Do, he knows exactly how many beats to allow for its completion. He knows which hands are free and he knows just which way the dancers will be facing during and after the action. Relying on a movement in this way and trusting that the dancers will follow the standardized pattern, the caller is in an excellent position to provide the dancers with combinations of movements that will work.

If a person rolls as he does a Do Sa Do,

CONSIDERATE SQUARES

DO SA DO

From a static partner-facing position this movement takes 8 steps. If the dancers are continuing the motion started in a previous movement, they will be slightly to the left of each other as they start. Each will move equally, thereby cutting down the amount of space required for the action.



Two facing dancers will Pass Right Shoulders move to their own right behind the other person then back up passing left shoulders to face that same person. When dancing in close-quarters, dancers will find themselves leading slightly with their right shoulder as they move around each other in a clockwise direction.

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THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

making one complete left face turn in the process of going back-to-back around his opposite, he may very easily end up facing the wrong direction. On the other hand, if, in a square, each dancer does a Do Sa Do with his partner, he is in a position at the end of the movement to do a Grand Right and Left, to turn his partner with a right arm round, to have the men star left and the ladies promenade outside, etc. However, by improvising, by doing some other movement, when the Do Sa Do is expected by the caller, the dancer is jeopardizing the smooth continuation of the square. It's an easy movement, so easy in fact that it might be well to check yourself out in doing it correctly.

THE DANCER LOOKS AT SQUARE DANCING

Dan and Madeline Allen have been friends of square dancing for more than 25 years. Madeline, with Dan's encouragement has expressed the Allens' philosophy in these pages for the past year. Her most recent column "Random Thoughts on Clubs" appeared in the April issue. Dan passed away in April. But before his passing his extensive collection of square dance records and publications were distributed where they will serve as permanent reference libraries for new generations of callers to come. We hope one day that Madeline will renew her column with us, for the square dance experiences that she and Dan shared make highly interesting reading. Until the time is right for her to return to these pages we are featuring Jim Schnabel and on alternate months, guest square dancers from around the world whose viewpoints both respected and varied are bound to make interesting topics of conversation.

The Dancers

Walkthru

ATTRACTING The NON-DANCERS

NAME _____
 Address _____
 City _____ State _____
☐ I am interested in learning to square dance
☐ I am interested in a refresher course
☐ I have square danced in the past
☐ I am currently square dancing

THE DENVER AREA SQUARE DANCE Council took a giant step this past season in putting square dancing in front of the general public. Each year the National Western Stock Show is held in Denver for nine days. After trying for a number of years, the Council finally succeeded this past January in obtaining booth space at the Show. Callers and dancers alike helped construct the booth and volunteered to man it during the Show's run.

Picture Blow-Ups

Photographs taken at a local dance were blown up to poster size (20" x 30") and were framed at the back of the booth under the Council's six-foot sign. Various giveaways attracted the visitor's eye. Pamphlets telling of the history of square dancing, what the activity is today, flyers about local dances, cards

from square dance stores and copies of the Council's monthly *Bulletin* were available.

Square dancers in the booth took the names of people expressing an interest in learning to dance. Later these folks were mailed a list of all the beginner classes in the area and this was followed up by a personal 'phone call.

Visitors to the Show from other states who inquired about square dancing were referred to dancer and/or caller associations in their own areas from information obtained from the guides printed here in *Square Dancing*.

This out-going thought of the dancers in the Denver area, coupled with the cooperation that was evidenced and the follow-through so important to the success of any venture, hopefully will result in a surge of new interest in the square dance activity.

All visitors to the booth were asked to fill out the brief questionnaire (at top of page).

This attractive, paneled booth (right) was the result of many helping square dance hands. Bright orange and red giveaway flyers (below) listed local telephone numbers for additional information.



SQUARE DANCING
 HAS GONE
NOW
 WITH POPULAR TUNES
 AND EXCITING NEW STEPS
 LESSONS WILL BE STARTING SOON IN MOST
 OF THE 50 CLUBS IN THE DENVER AREA
 FOR INFORMATION CALL
 388-3883 or 985-3601

A COLORFUL SUMMER SQUARE DANCE



WITH THE GAIETY OF summer almost upon us, why not plan a club dance making use of the swinging atmosphere of a Mexican party? Bright reds, oranges and yellows are reminiscent of our neighbor to the South so use these colors in your invitations and when decorating the hall. Drape the edge of your stage with Mexican serapes and hang sombreros around the walls. Pots of blooming geraniums (if available in your area) add another gay touch.

Make a huge "tortilla" flower for the center of your refreshment table. Bake a dozen or more tortillas in a slow oven, being careful that the edges do not curl. While still warm, stack the tortillas with paper towels in between each one and put a pie tin on top to hold them down.

When the tortillas are cool and hard, glue them around a cardboard circle (14" in diameter), overlapping the edges slightly. Wire red, yellow and orange flowers (either real or artificial) into a tight bouquet, binding the stems with floral tape. Wire the bouquet to a wood dowel and insert it thru the center of the cardboard.

Several of these flowers could be used for one giant bouquet or one flower might be placed through the top of a Mexican hat and used as centerpiece.

Refreshments: miniature hot tacos.

IDEA DEPARTMENT

Travel On, publication of the Central Kansas Square Dance Association, lists the schedules of all member-clubs in a monthly calendar. The outstanding event of each month is promoted in bold lettering at the bottom of each calendar. The calendar can be removed and hung by the telephone for quick reference and becomes a handy reminder of what's happening in the area.

A thoughtful idea of the publication, this is a convenience for the dancers and another reason for local clubs to be active members of their association.

AN UNUSUAL AND USEFUL TOOL

Phil and Jean Hagberg, current presidents of The Pathfinders Square Dance Club of Sacramento, California, have dreamed up a gimmick which they call the "Pay-off Can." Before each club dance, they sit down and write out a number of penalties (described below) and put all of these into a coffee can. One penalty is listed on each slip of paper.

As the evening progresses people committing various offenses are noted. These misdeeds might range from someone forgetting to wear his badge, to forgetting to sign in, goofing up a square, and so on.

Then as the occasion arises, a person is called to the front of the hall during an intermission, cited for his offense and asked to draw one penalty slip from the coffee can to redeem his error.

The penalty cards include such directions as:

- ... Stand at the door and say goodnight to everyone.
- ... Carry out the caller's equipment.
- ... Come early next time and greet the members.
- ... Help put away the chairs at the end of the evening.
- ... Be a helper at the next session of the beginner class.
- ... Call three members who were not at the dance tonight and tell them they were missed.

All the crimes and penalties are enacted with goodwill and fun and no one in the club objects to participating in the Pay-off Can. In addition all the penalties levied encourage the friendliness, courtesy and helpfulness of all club members.



CAMP DANCE-A-LOT

NOW THAT TITLE MAY SOUND like a take-off on an Indian name but it's an honest-to-goodness happening — in fact the Fifth Annual Camp Dance-A-Lot gets underway this month in Ontario, Canada.

A three-day weekend is set aside each year for square dancers of two years' experience or more who want to come with trailers or tents and partake of a fun-filled time.

A novel idea was designed by Lorna Layman, caller's taw, to welcome the dancers. She cut a white cotton bedsheet in half length-wise and sewed it into one long strip, hemming the raw edges. Then using black and green enamel house paint, she painted "Welcome, Camp Dance-A-Lot" and two sets of entwining squares on the sign and nailed it to the front of the square dance barn the campers would be using.

Unusual Banners

Lorna also made unusual individual banners for the dancers to hang on their trailers or tents. Used bedsheets were cut into the shape of pettupants, approximately 10" x 12". The camper's last name, the year and linked squares were drawn on with a black felt marker. Two rows of net were sewn across the bottom edge of each leg and twill tape ties were sewn at the top edge to attach the banner. Finally these were spray starched, ironed, lightly folded and placed in a plastic sandwich bag, stapled shut with the camper's name again on the outside. As the campers checked in they were given their individual banners and the Laymans remarked that

the entire camp looked most colorful with all the banners flying in the breeze.

BADGE OF THE MONTH



Each National Square Dance Convention hopes to attract people from every corner of this square dance world. We wonder if there will be anyone in Louisville this month representing Puerto Rico? If not in person, at least they will be on hand via these pages, for our badge for this issue comes from that island community.

The Double "R" Squares were born about 4½ years ago and meet twice weekly at the Naval Station, on Wednesdays for classes and on Thursdays for regular club dances. As with most military activities, the Double "Rs" face the usual problems of a shortage of dancers and callers due to rotation.

Three square dance clubs are in existence in Puerto Rico but because of road and traffic conditions they are not able to get together as often as they might like. Still the square dance banner waves high and we salute the Double "R" Squares and all square dancers in Puerto Rico.

SQUARE DANCE DIARY by a square dancer

Without the little dramas constantly going on in this realm of square dancing the activity would lose much of its humor and color. This month our scene focuses in on the drama of

"WEARING APPAREL"



"Just be patient, Henry, I'll try to get downtown to buy a dress dummy next month."

"They have such a good bargain when you buy by the bolt."



THANKS TO
Gwenn Wolfenden
Rochester, New York

You're invited to send in your idea for the Square Dance Diary.

Cover Profile

Arnie Kronenberger

After calling a square dance for more than 15,000 people in California in the early 1950's and touring Alberta Province of Canada from one end to the other, our Cover Caller must have felt that there was nothing "unusual" left in this world of square dancing. That was before the telephone rang and a voice informed him that it was the National Broadcasting Company. Could he, the voice asked, call a square dance for a coming television special? Arnie Kronenberger, who has recorded on a number of labels, including one of the few stereo square dances (for Warners Bros. Records) answered in the affirmative. After all, what could they dream up that he hadn't run across sometime in the past? He got his answer soon enough when the network informed him his dancers would be four helicopters. Figuring he had gone too far now to drop out, he somehow managed to come up with a call that even the whirlybirds could follow.

Because of the pleasure he has given to so many dancers, not only in his home clubs in the Los Angeles area, but in virtually every State and Canadian Province, and because of the encouragement he has given to so many young callers who have asked for advice or simply followed his philosophies, Arnie, during the past 22 years has added much color to the square dance scene. We pay tribute this month to Jan Kronenberger, our Cover Caller's wife and to Arnie. The original Gene Anthony oil portrait appearing on this month's cover will be added to the Sets In Order American Square Dance Society's Hall of Fame.





The Sets in Order AMERICAN SQUARE DANCE SOCIETY

DECALS AND BUSINESS MATTERS

The official SIOASDS decals are beginning to show up on car windshields everywhere. Like any new idea, it takes a little while for the momentum to build up but with almost 20,000 decals now in the hands of Charter Members you'll be noticing more all the time. The Society's name and logo and the symbol of the two dancers in a square which serve to identify The Sets In Order American Square Dance Society as well as the name Sets in Order and its logo are all protected by copyright. The purpose of such protection, as in the protection of any corporate symbol, is to insure that neither the identifying names nor marks of this society will ever be misused, misrepresented or jeopardized. In the coming months, badges, new diplomas and progress cards, tying in with the completion of the basic and extended programs, will be issued and will carry the identification of SIOASDS. Watch for their announcement. Every effort is being made to assure square dancers that they may share in every benefit of this society and we appreciate the members' understanding in our precautions.

YOUR SQUARE DANCE OMBUDSMAN

Since the first of the year the amount of mail asking for specific information and help, has more than tripled. Whenever possible your letters are answered the same week received. When inquiries require research or help from other sources, the replies sometimes take longer. As an assistance in this service project we request that your letters of inquiry be accompanied by self-addressed stamped envelopes. Letters coming from outside North America need not send return envelopes. Canadians, return envelopes, but without stamps will do the trick.

1970 MEMBERSHIP PREMIUM CERTIFICATES

The current premium certificates will be replaced with the 1971 certificates in November of this year. Your blue 1970 premium certificates are valid if postmarked prior to October 31, 1970. Starting November 1st, new 1971 premiums will be available to all members. In addition to the continuation of various recorded premiums, there will be some rather unique items available to members of SIOASDS. At that time, paid up 1971 members will receive a new and different colored premium certificate that will replace the blue 1970.

CHARTER MEMBERSHIP RENEWAL PROGRAM

If your name and address tag on this issue of SQUARE DANCING bears the number 670 this will be your last issue on the current subscription program. Now is your opportunity to become a CHARTER MEMBER and receive your membership card, decal and a premium certificate that will entitle you to order any or all of the outstanding 1970 premium records. You may either send \$5.00 now, for a one year renewal or if you prefer, your check for \$7.50 will cover your CHARTER MEMBERSHIP through December, 1971. The numbers 770 on your name and address tag indicate that July will be the final month of your current subscription. To avoid missing a single issue send in your membership renewal now. Membership renewal reminders are sent to all members with a return envelope two months prior to the end of their current membership. However, should you fail to receive your notice, you may wish to use this coding system as a precaution.

"What do we mean...?"

SOME IMPORTANT R/D TERMS and PHRASES

This month we have selected some definitions from Frank Hamilton's ROUNDANCE MANUAL which we feel are quite timely. Frank's 27 years of experience in athletic coaching have led him to be vitally interested in the "individual" in sports. This same feeling has carried over for Frank and Carolyn in their 24 active years in square and round dance leadership. Their main interest was, and always has been, the development of new dancers and improving the skill, styling and pleasure of the many, rather than concentrating on the relatively few "high level" dancers. One of the ways the Hamiltons have set out to share their years of experience in this field is through this manual. We hope that you will enjoy the paragraphs that follow.

DEFINED. The R/D is a couple dance characterized by the fact that all are doing a set routine to a specific musical arrangement *and* by the uniform movement of the dancers in circles around the hall.

PARTICIPATION OR COMPETITION? In contrast to the highly competitive nature of many recreational diversions, ours is designed for shared enjoyment thru relaxed, though active, physical and mental exercise in a program beamed at all receptive individuals.

SQUARE AND ROUND DANCING. Most responsible leaders agree that R/Dancing should remain an integral part of the S/D activity. It provides a pleasing change of pace and music . . . thru its stress on smooth and rhythmic movement, it encourages better S/Dancing. Most of those who sit out the rounds do so because they do not know *how* to R/D well enough to gain enjoyment from it. No one wants to be left out of $\frac{1}{2}$ of the evening program. Neither activity can afford to divorce itself from the other. Understanding and cooperation between dancers and leaders in both fields is

essential for the sound development of each.

We feel that R/Dancing, in its simplest forms, should be included from the very first night of a new S/D class. To postpone it until the S/D basics have been mastered can only result in having the new dancer feel that the two just don't belong together.

SPECIALIZED R/D CLASSES. The aim of such groups is "to provide a place, a time, and skilled leadership for those who wish more help in and opportunity for R/Dancing than is reasonable in a typical S/D group program."

It is unfortunate that there are far more "advanced" groups than beginner classes in most areas — a situation as unsound as our educational system would be if we had more universities than elementary schools.

More basic (beginner) classes with top leadership and supported by S/D groups are needed in all areas. However, the bridge needed to span the gap between the novice and the experienced dancer is the *intermediate* class.

"Advanced" dancers sometimes forget that they may have reached this "level," not because of superior dancing ability, but because they have been dancing longer or more frequently or have the ability to memorize more routines than their friends. In no other recreational activity is the *memory* as decisive a factor in determining "ability."

THE R/D ENTHUSIAST can best help by: maintaining his interest in S/Dancing, too — by enthusiastically dancing the Round of the Month type of routine as programmed — by trading frequently with a less experienced couple who would enjoy the thrill of "dancing with an expert" — by avoiding the temptation to request at S/Dances, the latest and hardest R/Ds unknown to the majority present — by dancing correctly and with good but conservative styling as an example for others.

FOR CLUB LEADERS AND TEACHERS. Optimum development of a S/D-R/D program is often best achieved thru cooperation between the caller and a R/D chairman or committee who screens dancer preferences to guide emphasis and pace. This is particularly helpful to guest and traveling callers who have no other way of knowing the local picture. Additionally, they could be responsible for R/D help for group novices. It would be their responsibility to see that the program is beamed neither at the least enthusiastic or capable dancer nor, at the other extreme, the most talented and eager minority.

HOW MANY ROUNDS? This will vary with group and area leadership and preferences. The 2 squares and 1 round ratio is followed in most areas. A 2 and 2 set up is warranted only if at least 75% of the group favors such

ROUND DANCE STYLING



REVERSE

SEMI-CLOSED

With shoulders parallel as in Semi-Closed Position, partners turn their heads to the rear (man right and lady left). Hand positions are maintained about as in Closed Position with special attention to keeping joined hands high with arms curved and arched. The encircling arms are also held well-up in horizontal plane. Many dancers tend to relax or droop both arms in Reverse Semi-Closed. Leg and foot action depends upon the pattern. The "twist" or "turn" should be confined to lower body and legs.

(Sources include American Round Dancing by Frank Hamilton, published September 1966, Sets in Order.)

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THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

a program. We feel that *continuous* dancing (no rest breaks) is unsound physiologically in this vigorous activity and that it often results in dancers being forced to choose *between* squares and rounds for their rests — this is not conducive to group unity and morale.

WHICH ROUNDS? The Round of the Month tradition found in most areas has helped here. However, the caller or R/D committee must screen all such selections for suitability in their group. *Newness* is a poor criterion in selection. In new or isolated areas where there is no pressure to do everything the others do, it is best to *wait* until national acceptance has been awarded a new dance. And it is very important to sense *when* to drop *which* rounds as their popularity wanes.

PARTIES AND FESTIVALS. Every effort should be made to program only those dances which are known and liked by most of those present (including guests from other groups and areas). Such events were not designed for competition — to prove superiority. We deplore the tendency of a few to consider a dance to be unworthy or "low level" if it packs the floor with dancers; while calling another one "high level" when only a few will attempt it.

REQUESTS? Unfortunately, most requests come from the "Eager Beaver" dancers. Too often they are for the newest or most difficult routines known only to a few. We like the tradition in a few areas where all requests are welcomed but are screened by the M.C. who passes up any routine which fails to bring out at least the required percentage of those present (33%, 50%, etc.), in favor of one which he *knows* will fill the floor.

FOR CALLERS AND TEACHERS. While many areas have *too many* leaders in relation to the number of dancers, a few areas need more leaders. *Better* leadership would benefit all areas. Effective leadership requires that the teacher-caller tactfully but firmly carry out the program his judgment dictates, judgment based on sound training and experience. There is a vast difference between being able to teach a routine and being a leader who is *good* for R/Dancing.

A good S/D background is almost essential to a successful R/D teacher. It helps him to handle best the needs of groups largely made up of square dancers. His continuing participation in the S/D activity will be helpful in retaining

cooperation from those in that field. He should have had sound training as a *dancer* including attendance at as many different basic classes as possible. He should put in many hours of practice teaching with his partner and with willing friends. If there is a good one within reach, active membership in a leaders' association should be helpful. His ability can be improved and his horizons widened by attending good dance institute-vacations.

THE CALLER'S ATTITUDE. The success of a S/D-R/D program depends largely on the Caller — his attitude, dancing ability, his teaching, cueing, and programming strength. This "attitude" toward R/Dancing currently ranges all the way from open antagonism and ridicule, on the one extreme, to toleration, and on to over-emphasis on R/Dancing. No caller has ever weakened his stature by demonstrating that he is a good R/Dancer and teacher!

PROGRESS? Dancing cannot stand still, nor will R/Dancing revert to its earlier simplicity. However, dancers and leaders should not assume that all *change* is, necessarily, *progress* and, therefore, desirable.

CUEING. It is our opinion that the amount and duration of cueing help must depend upon the dancers' ability, their familiarity with *your* kind of cueing, and upon your ability to sense when to quit cueing without losing the floor. It must not become a "crutch" nor an out for inadequate teaching. Those who *know* a routine would rather dance to the music than to unneeded vocalizing. Cueing should conform to accepted terminology, be descriptive, well-timed, and done with command.

THE ROUNDANCE MANUAL

By Frank Hamilton, Laguna Hills, California

Revised edition published Summer, 1970, by
The Sets In Order American Square Dance Society

Several years in the writing, this manual was originally published in 1962. It soon became the "bible" for round dance enthusiasts, callers and teachers. When supplies of the original printing were exhausted, the author was asked to make a study of the changes in the contemporary round dance scene during the past decade and incorporate them in his already exhaustive study. It wasn't until the Hamiltons' recent retirement that this revision has been possible and will be available soon.



*Paul and Laura Merola,
West Bridgewater, Mass.*

PAUL AND LAURA WERE FIRST INTRODUCED to square dancing in 1958. At first skeptical, it took only a few tips to convince them how much fun square dancing is and they promptly signed up for lessons at Square Acres.

Their first glimpse of "couple dancing" also appealed to the Merolas. They joined in with a round dance club nearby and found that rounds came quite easily to them because they had done a lot of ballroom dancing together. Very soon they were asked to teach and handle the rounds for a local square dance club.

Paul became interested in calling and teaching so he signed up for lessons with the late Edith Murphy's Callers School in Bridgewater. One evening, when Paul and Edith were listening to "78" records he came across a Dixieland tune and mentioned that he thought it would make a great round dance. With Edith's encouragement, the Merolas began to work on a dance that was destined to catapult them into the new full-time career of square and round dancing. The tune was Lonesome Mama Blues — and the dance was dedicated to Edith Murphy.

The Merolas have been teaching and working with beginner dancers for over a decade. They believe that the basics must be mastered so that the dancers not only know them well but also *understand* them. They teach two beginners classes, two advanced classes and one intermediate class each week, under the name of the South Shore Round Dance Club.

In addition to their classes Paul and Laura fit many miles of travel into their schedule, conducting workshops, teaching at Festivals and Conventions. They have appeared on two Boston T.V. shows.

The Merolas have written several other rounds, since their first, the latest being Stacy Lyn, dedicated to their two-year-old daughter.

• Chapter three



Music

By Bruce Johnson, Santa Barbara, California
Jim Mayo, Magnolia, Massachusetts
Norm Wilcox, Toronto, Canada

THROUGHOUT THE HISTORY OF MAN, dancing has involved matching the movement of the dancers to the beat of rhythm. This beat has been set in different ways, by striking on a hollow log with a stick, by the American Indians with their drums, by the southern mountain square dancers with the sclaffing of their feet on the floor; whatever way the rhythm is kept, dancers time their actions to match it. Modern square dance music also has a beat. Music supplies that extra something so that the dancers, instead of walking, will be dancing. The bass fiddle, drum or sometimes the piano is used to maintain the steady rhythm that makes it possible for the dancers to move together, all taking their steps at the same time.

You, as a new caller, might ask what choice, if any, is available to you in the way of square dance music. Where square dancers once depended upon "live music," they now have an almost unlimited supply of hundreds of square dance accompaniment records which are put out by some 30 different square dance specialty recording companies. This has been going on for over 20 years, so there's a fantastic back-log of music available to the caller.

Music has three basic elements, Rhythm, Harmony and Melody. A satisfactory combination of these elements is what makes us *want to dance*. It's what we dance to. It's what is inspiring about a particular tune for the caller.

Types of Rhythm

In square dance music there are three basically different kinds of rhythm. The most frequently heard is the "BOOM chuck, BOOM chuck," of the bass fiddle making the "BOOM" and the guitar chord filling the "chuck." Because of the way this beat is written musically, it is called 2/4 (two-four) time. Another common rhythm is 4/4 (four-four) time which is a steady "BOOM, BOOM, BOOM, BOOM." The third rhythm, used less frequently, is 6/8 (six-eight) time and is perhaps most descriptively written "RA ta ta, RA ta ta. RA ta ta, RA ta ta." You may find it easier to recognize these rhythm patterns from other types of music. The 2/4 time is common in dixieland jazz while the 4/4 is what you usually hear from a marching band. 6/8 time is found in the Irish jig. The importance of this for the square dancer is that if your music is loud enough for dancers to hear, most dancers will time their steps to its beat. Your voice should match the beat of the music. If it doesn't, many of your dancers will find the choice between your beat and that of the music an uncomfortable and tiring one. This chart shows the relationship among the three types of rhythm and the dancers' steps.

DANCERS	STEP	STEP	STEP	STEP
2/4	BOOM CHUCK	BOOM CHUCK	BOOM CHUCK	BOOM CHUCK
4/4	BOOM	BOOM	BOOM	BOOM
6/8	RA TA TA	RA TA TA	RA TA TA	RA TA TA

Rhythm is established by the accompaniment and since we are concerned with musical accompaniment as we use it in square dance calling, let's talk about that phase. First, hoedowns. Originally, hoedowns were called breakdowns, since in a dance action at that time the regular setup of a square was broken down and you changed partners ending with a new partner, new corner, and new right-hand lady with each pattern or sequence of the dance, and hence — breakdown.

Hoedowns today in some areas mean jamborees, round-ups, or party gatherings, where people gather and have a festival-like occasion. In today's square dance terminology hoedown refers to the rhythmic accompaniment used to back up hash or patter calls. The patter call is so named because, mixed in with commands the caller will frequently provide interesting little nonsensical patter or filler, just to keep the rhythm going. There used to be many a delightful evening spent with a caller who had perfected this art. Here's an example:

*Said the little red rooster to the little red hen,
I ain't seen you since I don't know when.
Said the little red hen to the little red rooster,
You don't come around as often as you used ter.*

This patter fills in counts. For instance the Do Paso as we know it today, where you turn your partner left, corner right, partner left with a courtesy turn, requires 16 steps. Once the caller says Do Paso, he has time in which he may direct in detail or, if they're good dancers, he may fill that void with patter.

Traditionally, a hoedown is a fiddle tune. Hoedown records in current use are of several types. (1) There is the traditional sound of fiddle in tunes using fairly conventional instrumentation. Example: "Guitar Fancy" on Sets in Order. (2) There is the rhythmic accompaniment with very little melody, clearly defined chord structure, and a good pulse, leaving the caller a little more freedom to use his voice as he wishes. Example: "Brownie" on Pulse. (3) There is the persistent heavy beat with *no* melody, little harmony, just rhythm. Example: "Debut" on Pulse. (Of course a record as distinctive as this one should never be used more than once in an evening as dancers would tire of it quickly.)

Frequently callers have been known to find a hoedown record they enjoy and which they can call to easily and they'll use that one record all night. You must remember you are not calling for your own pleasure, you are entertaining, or at least pleasing the dancers. Sameness is monotonous. Music offers that all-important ingredient, *variety*, and the sound of different bands will provide this variety. For example if the same hoedown is played by three or four different bands on different labels, each will have a different sound. If you find a hoedown with a sound you enjoy, rather than using the same record over and over, try using the same tune but on different labels. It will have a slightly varied sound and will add interest.

Tempo

An important characteristic of square dance music is its speed or tempo. In music, speed is the number of beats per minute. When dancers are dancing this also refers to the number of steps they are taking every minute. Since most calling these days is done to recorded music played on a variable speed record player, the control of music speed depends entirely on the caller. It is generally agreed that 124 beats per minute is uncomfortably slow for modern square dancing and that 150 beats per minute is uncomfortably fast.

These two extremes present a wide choice and the correct speed depends on many factors such as the age and experience of the dancers, the condition of the dance floor, the weather, the custom in the area and the type of figure you are

calling. As a general rule, if the dancers are not keeping their steps in time with the music, either the music is too fast or your call is off beat.

Music that is too slow is more difficult to identify. One indication may be that the dancers appear to be plodding and lacking in enthusiasm but these same symptoms can reflect problems other than speed of music. As you develop calling experience, you will begin to feel when the speed that was correct early in the evening is either too fast or too slow for the last dance.

Most callers respond to rhythm physically in some way, a tapping toe or heel, something of that nature. Some prefer to use both feet, because it helps to establish a correct tempo. The dancers must have a comfortable walking beat, and when you walk you use both feet. When the speed gets too fast, roughness may develop. A slower speed loses vitality and encourages excessive twirling and other non-standard extras which sometimes get in the way. To create excitement a caller can use a well-placed dance in his program with a slightly faster tempo.

Melody

The Singing Call

The standard form for singing calls is one in which the music is played through seven times. For this, you would call four times through a figure and three times through a break. The break is just a filler to add variety. The form would be:

- Introduction— • • A figure done twice for head couples
- Middle break (repetition of intro) • • A figure done twice for side couples
- Ending or Closer (repetition of intro)

This is for the normal 32 measure tune which is 64 beats or pats of the foot. If the tune is longer than the standard 64 beats, then changes are made to adjust to the limitations of a 7", 45 RPM disc, and the intro or one of the breaks might be deleted. (The Singing call will be covered more in detail later on.)

In calling it is important to know your vocal range. It can be found by belting out a note and then, by going higher in pitch, a note will be reached where it is not possible to go higher and still keep up the volume. It will be possible to go higher but the voice sounds strained. By going lower in pitch, a similar point will be reached. These limits determined in this manner will define the vocal range. Almost every person has at least a five note range. Most have a range of an octave or more. It only takes a five note range to cover the chord notes in any key, because all chords contain notes within this range. Some notes are common to different keys and to different chords within a key. Vocal range can change with the time of day and how you feel. From this we can see that it is possible to call in just about any key because you can chant on one of the chord notes and it will be in harmony.

To judge whether a record is suitable for you, try calling to it, but in your normal voice. To call softly is no test. What seems "comfortable" to you when calling softly may be out of your range when using full voice.

Melody is made up of sounds of varying pitch; it is what you hear when a song is sung or played one note at a time. All the sounds that come from an orchestra, other than the one note at a time that is the melody, are either rhythm or accompaniment, or both. The accompaniment should harmonize (sound pleasant) with the melody note. Therefore, the caller must, at all times, sing or speak either on the same note as the melody or on one that harmonizes with the melody note. This is true of both patter and singing calls.

Harmony

Harmonizing with the melody does not mean that you have to change the pitch of your voice every time the melody note changes. In many songs, one note will harmonize with every note in the melody, so you could speak your patter calls on that one note and still be harmonizing. To avoid the monotonous sound of a single note, find two or three notes and use them all. If you do not find these notes instinctively, you can usually find them in the accompaniment that the orchestra is playing. The bass instruments are using the notes you want. If you listen carefully to these low notes, you will find them repeated in a regular sequence. This is called the "bass pattern" and if your voice follows the same pattern, it will harmonize with the melody. Work expended on developing a melodious and/or harmonious sounding call is well worth the effort; it is often the mark which distinguishes the good caller from the less able.

If you hum a tone which can be reproduced on a musical instrument you are making use of the quality pitch with your voice. By maintaining the hum and adding words you will produce the "harmonic chant." (See the previous chapter on The Science of Calling by Ed Gilmore.) Pitch is changed quite frequently to avoid monotony and to highlight a given command and also just for artistic effect. The caller should be able to hear the musical tones of a given chord of music and pitch his voice to a tone in harmony with that particular chord. When we are chanting or humming with musical accompaniment the idea is to make the tone or the pitch of our hum-note pleasing. If it is pleasing it is in harmony and we are said to be harmonizing. If it's *not* pleasing we are said to be creating a dissonance. You can do singing calls in an expanded range of keys by using harmonizing notes instead of a melody note that's too high or too low.

Learn the tunes you use well enough to sing them. Knowing the melody is the only way you can anticipate the harmony changes and alter your voice pitch *with* the harmony change instead of *after* it has taken place. To determine the key in which a piece is written, listen to the final note on the record. In all likelihood this last note will be the keynote of the tune, that is, the root or tonic of the main chord in that key. In other words, that note is "home base" or "do" of the musical scale.

Phrasing

Phrasing is the quality which gives music its flow, its smoothness. Usually the melody defines the phrase. The beats are what we move our feet to and can be thought of in terms of words in a sentence. The music we use in square dancing is divided into groups of four beats which may be likened to a phrase. Two groups of four might be thought of as a sentence. Two groups of eight can be likened to a paragraph. Two groups of sixteen may be considered as a chapter and the complete story, or tune, may be told in sixty-four beats, which is true in the majority of tunes used in square dancing. There are exceptions of course. We speak of calling in phrase when we match a four beat phrase of the call to a four beat phrase of the music.

It is not the phrasing itself which makes the calling good; it is the results achieved with the help of phrasing. To a caller, timing is more important than phrasing, yet calling with an awareness of the phrase helps perfect your timing and gives the dancers a chance to dance with the melody itself, instead of simply with the beat. The dancers can then phrase their dancing. They will dance better, more easily and smoothly and more enjoyably.

Music is to dance to. It's square *dancing*, not square *standing*. There is a distinction between good movement-followers and good square dancers. While being a movement-follower is fun, the fascination will wear off for most people unless they have really learned to dance. Square dancing to music is fun. As a caller, helping to provide this fun is both a privilege and a responsibility!



Style Lab

CONTRA: SPREAD YOUR WINGS

HAVING TAKEN AN IN-DEPTH look at duple minor contras (May, 1970) we're ready for another one in the same "family". First we remind you that when working in a "major" contra set we could have a large number of dancers involved in two lines of facing dancers. For pictures we use six couples. This makes up our "major" set.

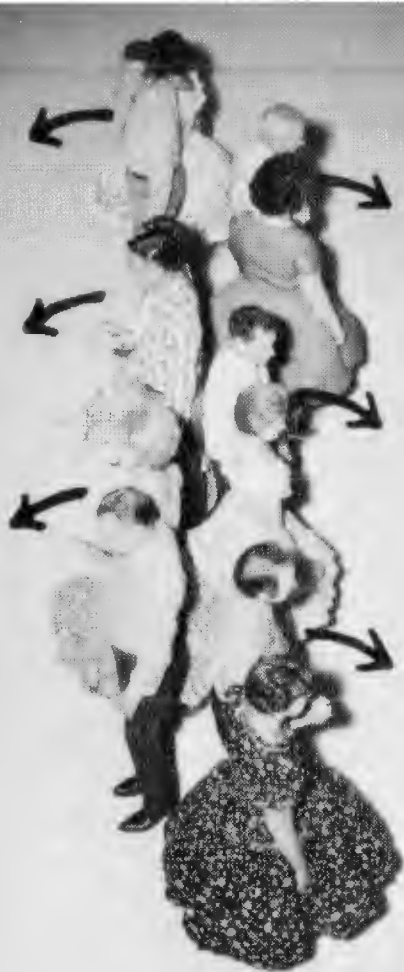
To involve everyone, we have broken this

group into smaller or "minor" units of two couples working together (1). The first (nearest you in the pictures), third and fifth couples are "active". They have exchanged places with their partners and are "crossed over."

The dance starts with the actives doing a Do Sa Do (2), then (3) facing the one below (all the men face left, all the ladies face right to face their corner) and swing (4) with that person.

Following an 8-count swing the man places the lady with whom he has been swinging on his right side and all face the foot or far end of the hall (5). For a moment it appears that a line of four dancers is being formed, but as they start walking the couple on the left end moves diagonally forward and to the right. The couples on the right move directly to their left, behind the other couples (6) and all move forward 6 steps.





7



8



9

On the seventh and eighth steps the dancers "wheel" left and right (7) to reverse their facing direction and form lines of four (8). They then move forward toward the head of the hall. (To get the idea of the "wheel left and right" maneuver, go back to illustration 5. If these lines of four had been retained rather than having the dancers move into a column of twos, the "wheel left and right" movement would operate by having those on the end hold their pivot while the centers move forward in a cast-off half. These same couples operate in an identical manner even though they are in columns of twos rather than lines of fours. The actives will hold their pivots while their inactive partners will move forward and around 180°.)

Having moved forward six steps (9) the dancers Bend the Line (10) to face the couple that had been a part of their line of four. With

the person across each dancer does a Do Sa Do (11), then with that same couple across from them, they make a Right Hand Star (12) moving forward one complete revolution. Having returned to their lines the men release the star. The ladies retain right hand holds for a Two Ladies Chain (13) over and back.

At this point the 64 count dance routine has been completed one time through. Each of the active couples has moved down the set one place toward the foot. At the same time the inactives have moved up one place toward the head. This means that as the dance starts once again the actives, with the exception of those at the foot of the line, do a partner Do Sa Do (14) and face the one below (15) leaving one couple at the head (x) and one couple at the foot (z) with no one to work with. The others continue to work through the entire sequence of the dance past the Right Hand Star (12)



13



14



15



10



11



12

and the Two Ladies Chain (13) across and back (16).

At this point the call "Cross Over at the Head Cross Over at the Foot" is given and, as (x) the previously inactive couple (having reached the head) crosses over and becomes an active couple, (z) the previously active couple (having reached the foot) crosses over and becomes inactive (17).

Once again everyone is working. Note that all the "actives," when facing their corner, face the foot of the hall and all the inactives, when facing their corners, face the head of the hall so that everyone has someone to work with as the dance continues.

One of the beauties of this contra, and in the case of many contras, is that the dance flows smoothly and effortlessly. While taking sufficient time to move comfortably through each basic, the dancer is given the great satisfaction

of actually moving to the beat through each phrase of the music.

Here's the call as it is cued or prompted by the caller:

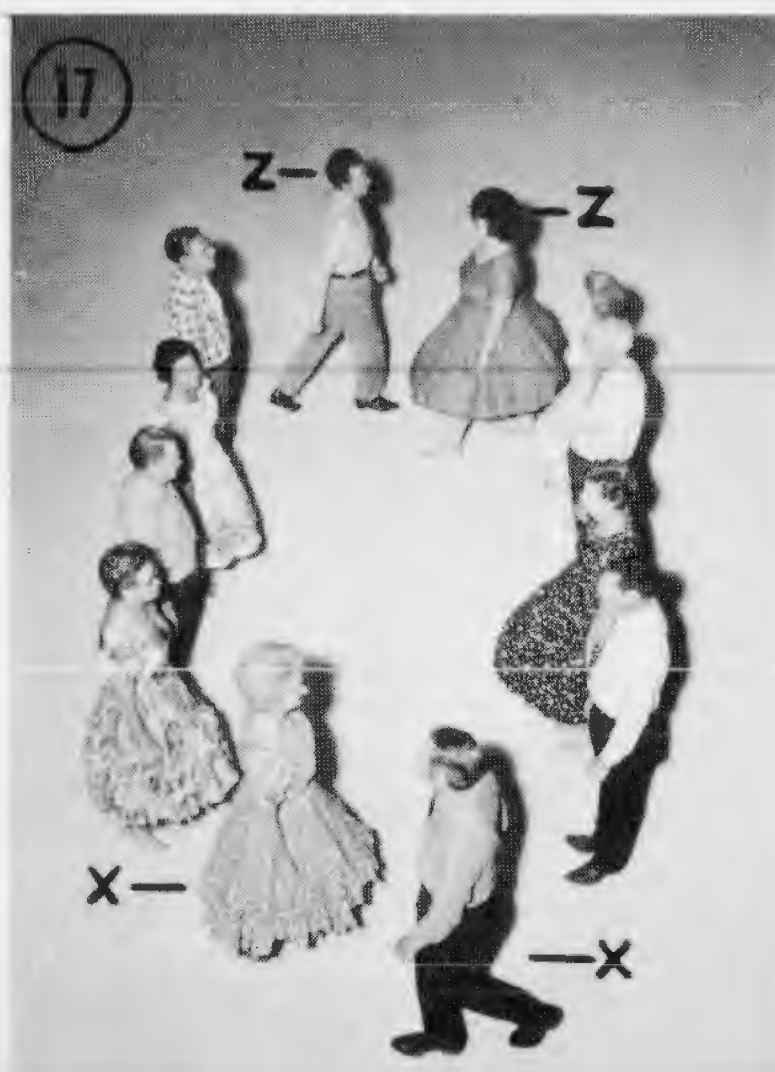
SPREAD YOUR WINGS

- — — — Actives center and do sa do
- — — — Actives swing with the one below
- — — — Couples down the center two by two
- — — — Wheel left and right spread your wings
- Come back in fours bend the line and do sa do
- — — — Same four make a right hand star
- — — — Men drop out two ladies chain*
- — — — Turn the girls now chain them back

Repeat the entire dance and at (*) call "Cross at the head and cross at the foot." This will be called every alternate time through the dance.



16



17



18

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Connecticut

Ledyard Squares had their Spring Fling at Ocean Beach Park in New London on May 17. Callers were Earl Johnston, John Hendron and Garnet May, with Jim and Jo Neugent cueing the rounds.

—Norm Main

New York

Swinging Singles of Rochester dance every Tuesday at 8 at the First Baptist Church in Fairport. Don Stumbo is the caller. Contact Meredith Sorensen at (716) 586-9237.

North Country Squares held their 3rd Annual Apple Blossom Festival in Plattsburgh on May 16-17. Bob Cathcart, Dick Fleming and Les Heaps shared the calling.

—Bob Barber

Country Twirlers had a real gala when they celebrated their 10th anniversary. At the front of the elevated stage in the school hall in Rochester where they dance, were ten 3-foot electric birthday candles and in the background a gigantic replica of the club badge—a red barn.

—Bob Predmore

Pennsylvania

The 10th Annual Timberline Party was held on May 22-24 at Mountain Lake House in Marshalls Creek. Callers this year were George Peterson, Glenn Cooke, Bob McGowan and Roy Keleigh.

—Bernice Bonsall

July 31 and August 1 are the dates for the 17th Annual Penn State Square Dance Festival on the Pennsylvania State University Campus. Al Brundage and Ron Schneider will be the featured callers, with round dancing led by Paul and Laura Merola. Write the Agricultural Conference Coordinator, Penn State Univ., 410

J. O. Keller Bldg., University Park, Pa. 16802.

—Wm. L. Sipple

On June 19-20 Kon Yacht kickers will hold their 14th Annual Jamboree at Dreamland Ballroom, Conneaut Lake Park. Callers will be Jack Lasry, Jack May; Doris and LeVerne Reilly will lead the rounds. There will be a free Trail End dance on Friday evening at the Sportsmens Club, East Side, Rt. 18, Conneaut Lake. Write Kon Yacht Kickers, P.O. Box 121, Meadville, Pa.

—Gil McLaren

New Jersey

The Roundaliers of South Jersey combined installation of officers with their annual dinner dance at the Liverson Country Club. Mrs. Russell Bidwell is the new president. The group holds weekly classes in Nepir Hall, Pleasantville and in summer forms basic classes in Ocean City, sponsored by the Recreation Committee.

—Mrs. Roy Stone

Guest callers for June at the Hayloft in Asbury Park are Glenn Cooke and Roy Keleigh on June 6; Paul Andrews on June 20; Jim Cargill on June 27; Buzz Chapman on July 11.

Idaho

The 7th Annual Idaho State Square and Round Dance Festival will be held at the Western Idaho Fair Grounds in Boise on June 12-14. Callers scheduled are Neil Petterson, Paul Clements and Dick Spooner. This will mark the Silver Jubilee of Square Dancing in Idaho. Sponsor is the Idaho Federation. Write Olive Mabee, 1013 No. 28th, Boise, Ida. 83703.

The Intermountain Square and Round Dance Assn. will present their 15th Annual Funstitute on July 10-12 at McCall, Idaho. Square Wheels Trailer Club from Colorado plan to attend. There will be a parking lot dance on July 9 for those arriving early.

—Leo Lange

Colorado

The Denver Fiddlesteppers, a "singles" group, will dance June thru August at the Cherry Creek Shopping Center. They dance Sept. thru May at the Presbyterian Church at 1980 Dahlia St. Contact is Wayne Finley, 237-9073.

The Campfire Squares are planning a trip to Southern Utah, leaving Denver on July 3. They will attend the Hey Cedars Jamboree at Cedar City on July 11. Featured caller will be Don Franklin. The camping-dancing group will visit

many scenic spots and will dance at The Four Corners, where they can square up in four states at the same time! Anyone interested in particulars may write Jack Coryell, 6382 Allison, Arvada, Colo. 80002.

Utah

Bob Page will conduct a three-day caller workshop and clinic on June 19-21 for the 18 members of the Ogden Area Callers Council. He will also call an open dance on June 20 at the Bonneville High School. Dancers en route to the National Convention are invited to stop in Ogden for this dance. Present officers of the Ogden Callers are Victor Pederson, Pres.; Bob Landan, Vice-Pres.; DeMar Blain, Secy.; Val Glover, Treas.

South Dakota

Square Steppers and Circle Eight Squares of Rapid City had their Annual Apron and Overall Dance recently with Wayne Dennis at the mike. Upcoming dances in Rapid City include the Black Hills Square Dance Festival on July 24-25; the 5th Saturday Special Dance at South Junior High on Aug. 29 and the 5th Saturday Special on October 31.

Wyoming

On June 6 Deane Serena will call for the Quadra Dangle Club at their clubhouse in Laramie.

The Big Horn Basin Square Dance Federation will sponsor the Wyoming Summer Festival at the Junior High Gym in Riverton on June 20-21. Bob Parrish and Dean Salveson will share calling duties. Write Jerry Yopps, 777 No. 2nd W., Riverton, Wyo. 82501.

The 6th Annual Frontier Shindig will take place at the Community Center, Warren AFB, Cheyenne, on July 25. Caller will be Ken Bower and the event is in conjunction with the celebrated Cheyenne Frontier Days.

Louisiana

August 8 is the date for the 7th Annual Square Dance Festival in New Iberia. The new president of the Louisiana Square Dance Assn. is Dick Currie of Baton Rouge. — *Bo Bonini*

The Greater New Orleans Square Dance Assn. will hold their 13th Annual Square Dance Festival on July 17-18 at The Rivergate with a dance floor of 132,500 square feet (and no posts!) available. Calling on both Friday and Saturday nights will be Don Franklin and Jerry Haag with Frank and Phyl Lehnert handling the round dancing. — *John A. Rolfes, Jr.*

The 3rd Annual "La Magnifique" Weekend



Here is the group which danced recently for President Tubman of Liberia in Monrovia. Ron Tendick, the caller, recruited his dancers from the U.S. Military Mission, U.S. AID and the Liberian Refining Company.

will be held at the Capitol House in Baton Rouge on June 13-14. On staff are the John Winters, Billy Lewises, Andy Petreres and Lem Gravelles. Write Margaret Petrere, 5566 Velora Dr., Baton Rouge, La.

Maryland

The Belvedere Hotel, Charles St. at Chase in Baltimore will be the scene of the 7th Annual Star Spangled Festival on August 20-22. Red Bates, Beryl Main, Dave Taylor and Allen Tipton will be the callers; the Easterdays and Turners will handle the rounds.

— *Jim McCarter*

Virginia

The 1st Annual Hampton Roads Square and Round Dance Festival is planned for June 20 at Hampton Roads Coliseum, Hampton, with afternoon and evening dancing.

Peninsula square dancers enjoyed two events back to back when Decko Deck called at the Langley AFB Service Club for Langley Lanciers and Drifters and Virginians of Newport News packed in 400 dancers at the Hotel Chamberlain to hear Ron Schneider.

— *Bill Wandall*

Arkansas

Rustic Ramblers will host their 3rd Federation Dance on June 20 with guest callers from several states. They graduated a class of 11 couples in March. 1970 president of the club is Ray Richardson. The club dances in Harrison, only 6 miles from Dogpatch, U.S.A. so receives many inquiries about camping and recreational facilities. This information may be had from Donnie Lott, Route 4, Harrison.

— *Genevieve Fancher*

West Virginia

July 25 is the date for the Centennial Squares Fifth Annual Hawaiian Hula at the

ROUND THE WORLD of SQUARE DANCING

YWCA, Clarksburg. Dick Moats will be the caller. A Hawaiian Salad Luau will be held following the dance.

Tennessee

Jack Cloe will call a dance at the Eastman Kodak Company in Kingsport on June 13.

Florida

The Pensacola Square and Round Dance Council presents its 18th Annual Square and Round Dance Festival on June 26-27 at the Auditorium. Callers will be Joe Abbott and Nelson Watkins with Clare and Carl Bruning on rounds.

— *Julius Grady*

North Carolina

On July 25-26 the Peninsula Square and Round Dance Assn. will hold the PSARDA Campout on Tommy Tuckers Campground, Lake Gaston.

South Carolina

New officers of the South Carolina Federation are Martha and Russ Flick, Chairmen; Gail and Lyle Sapough, Secy.-Treas. Outgoing officers were the Gene Kugleys and Fred Dicksons. The federation sponsors a dance on every 5th Saturday. On May 30 the Rhythm Reelers of Laurel Bay were the hosts.

California

June 19-21 are the dates for the 4th Annual Cup of Gold Promenade in the heart of the Mother Lode Country. Sponsors are the Central California Dancers and Callers Assns. and the Sonora Fairground is the locale. Featured at the mike will be Burlin Davis, Gene Welsh, Don Franklin and Bob Ruff, with Clark and Maxine Smith in charge of round dancing. Write Em Gianola, Box 12, Moccasin, Calif. 95347.

Washington

Washington State's 20th Annual State Square Dance Festival — taglined "Dance with Your Mate in the Heart of the State," will take place on June 19-21 in Wenatchee with the North Central Council sponsoring. Write Festival, P.O. Box 1702, Wenatchee, Wash. 98801.

— *Don Hulin*

Texas

The highlight of the Rockport Centennial Celebration will be a square dance hosted by the Paws and Taws on June 13. Callers will be Chuck Bryant and "Blackie" Hardy. Weekend festivities will include a fish fry, parades and

many other events. — *Mrs. Charles Winkler*

Missouri

On June 17-21 the Annual Summer Festival will be held at Camdenton with callers Bob Lightfoot, Jack Cloe and Bill Dittimore. Camping accommodations will be available. The dances will be held at Lake Park Pavillion.

Michigan

The Seaway Festival Square Dance will be held on July 3 at the L. C. Walker Sports Arena in Muskegon, with Johnny LeClair calling. Write A. J. Klimek, 2144 Reneer, Muskegon.

The Hoedown Club will present Chuck Dillenbeck, Dale Smith and club caller Birdie Mesick at their annual "June Bug" dance on June 13 at the Everett High School Gym in Lansing.

— *Dale Cumberworth*

Illinois

Camping square dancers will rally 'round at the 7th Annual National Camporee of National Square Dance Campers Assn., Inc., Pecatonica Fairgrounds near Rockford on July 17-19. Chairmen are Norm and June Pankow of the Black Hawk Cross Trail-ers Chapter. Write N.S.D.C.A., Inc., Box 721, Appleton, Wisc. 54911.

British Columbia

On June 19-21 the 100-Mile Square Dance Jamboree will be held at Lac La Hache with Ron Telford calling.

Ohio

June 12-14 have been set aside for the 2nd Annual Western Style Square Dance Festival at Hopewell Campground in the Dillon Lake area, 10 miles from Zanesville on Route 146. Write Charles Watson, 976 Harris Ave., Newark, Ohio 43055.

Minnesota

"'70 Calls to West St. Paul," the scene of the Minnesota State Convention on June 19-21. Dick Jones and Earl Johnston will be calling at Sibey High School. A Trail's End Dance will be held in the Signal Hills Mall on June 18.

— *Shirley Smith*

Ontario

Circle-N-Star will feature Ron Thornton at their 7th Annual Starlite Affair at Fanshawe Park, London, on June 20.

— *Millie Christie*

Australia

The 11th National Australian Square Dance Convention will be held at Glebe Citizens Police Boys, Minogue Crescent, Glebe, on June 12-15.

SUMMER DANCES

Square dancers are among the most ambulant people in the nation when it comes to summer vacations. Whole families seek spots where they may include square dancing in their vacation fun. On this page are listed regular summer dances which welcome visitors. Take your slippers and boots along!

Colorado

The Carriage Stop Square Dance Club, 27th & Robinson Sts., Colorado Springs. 1st & 3rd Saturdays, June 6 thru Nov. 7 (except August, 2nd and 4th Saturdays). 8-10:30. Caller, Gregg Anderson.

Illinois

Lawson Grand Squares, Lawson YMCA, Chicago & Dearborn, Chicago. Every Wednesday — 7:30-11 P.M. Caller, Chuck Horak.

Shufflin' Shoes, Moose Hall, (A.C.)* 3625 Harlem Ave., Berwyn (Chicago suburb). 1st & 3rd Fridays — 8-11 P.M. Dinners served from 6 to 9 P.M. Ken Olsons on rounds: caller — Jim Stewart. Telephone 776-3122.

Massachusetts

West Springfield and Chicopee Square Dance Clubs, Cool Mountain Park Ballroom, Holyoke. Every Thursday, June 4 thru Sept. 3. Variety of callers. Len Taylors and Ray Woods' on rounds.

Michigan

Free Square Dancing at Metropolitan Beach, Mt. Clemens, Beginners, Mondays, caller — John Korwin. Intermediate, Tuesdays, caller — Jerry Lenz. Advanced, Wednesdays, caller — Dave Taylor.

Missouri

The Stepping Stones, St. Louis. 1st, 3rd and 5th Saturdays (excepting July 4). — 8-10:45 P.M. Call Art Kilz, (314) 385-8913 for location of (A.C.*) hall.

Nebraska

Omaha Callers Assn. Summer Dances. May 23, June 13, July 11, Aug. 8, Commercial Savings & Loan Bldg., 45th & Dodge, Omaha. June 27, July 25, Aug. 22, Southroads Audit., Omaha. Callers — Don Trecek and Glenn Lapham.

New Hampshire

Gulls and Buoys Club, Charrier Hall, United Church of Christ, Jct. 101D & 151, North Hampton. Every Wednesday — 8-11 P.M. Telephone 964-8482.

New York

Magic Squares Club, The Hayloft, Ontario Co. Home, Canandaigua. Every Saturday night, June 6 thru Sept. 26 — 8:30-11 P.M. Variety of callers. Telephone 394-2474.

New Mexico

Square Ups Square Dance Club, Christ United Methodist Fellowship Hall, 6200 Gibson Blvd., S.E., Albuquerque. June 13, June 27, July 11, July 25, Aug. 8, Aug. 22 — 8 P.M. Caller — Ken Hostetler.

Rocky's Barn, Potato Hill Rd., 1 mile off Rte. 12 at Sky-Vu Motel, Boonville. Every Saturday night Memorial Day thru Labor Day weekends — 8-11 P.M. Caller — Jim Kelly. Leo Golickis on rounds.

Oregon

Country Capers Club, The Hayloft, 615 S.E. Alder St., Portland. 1st & 3rd Saturdays — 8:30 P.M. Telephone 246-6390.

West Virginia

Square Dancing at Coolfont Recreation and Camping Area, Cold Run Valley Rd., Berkeley Springs. May 30, July 4, July 18, Aug. 1, Aug. 15, Aug. 29. Caller — Tom Craddock.

Wyoming

Square Dancing in Yellowstone Park — Lake Lodge, Mammoth Recr. Hall and Canyon Village, June, July and August. Write caller Gene Olson, 5813 Leonora St., Mesa, Ariz. 85201 for specific information.

New Brunswick, Canada

Oromocto Pioneer Square Dance Club, near Fredericton. July 3, July 4, July 24, July 25, Aug. 7, Aug. 8, Aug. 28, Aug. 29. Camping facilities available. Caller — Warren Hawkins. Telephone (Fredericton Exchange) (506) 472-4467, 357-5643 or 472-2021.

Nova Scotia, Canada

Square Dancing, Halifax-Dartmouth Area. Every Wednesday, June 24 to end of August. Write Lorne Tyler, 8 Rodney Terr., Dartmouth, N.S. Telephone 469-6433.

Ontario, Canada

Lift Lock Squares, The Pines, Bridgenorth on Chemong Lake (4 miles from downtown Peterborough). Every Wednesday, May 20 thru Sept. 2 — 8-11 P.M. Caller Bob Jaffray. Telephone 292-8063.

Square Dancing at Victoria Park Pavilion, Kitchener, 2nd & 4th Saturdays — Beaux & Belles — Caller — Johnny Davidson. 1st & 3rd Saturdays — Swing & Whirl Club — Variety of callers.

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Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



June, 1970

IT'S A TRIP TO TEXAS this month where we'll enjoy dancing to Jon Jones. The growing popularity of this fine caller indicates that his choice of material, along with his other attributes, deserves a good look. As in the case of other feature callers, we would remind you that these calls are not necessarily original with Jon but are figures and combinations of figures that he enjoys calling with his various clubs and workshop groups.

Heads lead right
Circle to a line
Right and left thru
Dixie style
Ocean wave
Girls circulate
Boys trade
Allemande left

Head ladies chain right
New side ladies chain across
Heads right and left thru
All eight half sashay
Heads turn thru
Round one
Turn thru
Left turn thru
Turn thru
Centers in
Cast off three quarters
Cross Trail
Allemande left

Heads right and left thru
Square thru
Sides face
Grand square
Heads cloverleaf
Heads cross trail
Allemande left

(31)
Girls face the men
Everybody grand square

Four ladies chain three quarters
Sides right and left thru
Heads lead right
Circle to a line
Half sashay
Star thru
Substitute
Allemande left

Heads square thru
*Centers in
Centers fold
Centers turn back
(Repeat from *)
Allemande left

Allemande left alamo style
Heads trade
Boys trade
Girls trade
Heads trade
Sides trade
Boys trade
Girls trade
Sides trade
Allemande left

Side ladies chain
Sides half sashay
Circle eight
Men square thru
Swing thru
Ends fold
Eight double circulate
Men turn back
Dixie grand
Allemande left

Heads square thru
Swing thru
Boys run
Boys circulate
Couples circulate
Wheel and deal
Swing thru
Boys run
Boys circulate
Couples circulate
Wheel and deal
Dive thru
Pass thru
Allemande left

Heads square thru
Ocean wave
Boys run
Couples circulate
Girls run
Eight circulate
Boys run
Couples circulate
Girls run
Eight circulate
Swing thru
Girls circulate
Boys trade
Turn thru
Allemande left

Heads spin the top
 Sides divide
 Everybody spin the top
 Box the gnat
 Right and left thru
 Dive thru
 Slide thru
 Spin the top
 The others divide
 Everybody spin the top
 Box the gnat
 Right and left thru
 Dive thru
 Pass thru
 Allemande left

**JON
 JONES**



Our feature caller this month was first introduced to square dancing in 1954 and was soon in the swing of this activity, after a series of lessons with the Arlington, Texas, City Recreation Department. Shortly afterward, he became interested in the calling phase and eventually became involved in teaching and promoting square dancing. Today he calls regularly for two clubs and teaches beginner classes in conjunction with the City of Arlington Recreation Department. Jon has called at and conducted workshops for numerous dances, festivals, weekend and weeklong institutes in many states and in Canada. Through the years Jon and his wife, Shirley, have discovered that this busy schedule with the activity and the people of square dancing has been for them a continuous and most rewarding experience. In their words, they believe that square dancing is the best hobby and recreation in which anyone can indulge. "Square dancing is an expression of joy." The Joneses live in Arlington, with two sons and one daughter. Jon has recorded on the Square "L" Label and is employed as building official for the city.

Heads half square thru
 Split two line up four
 Star thru
 Substitute
 Dive thru
 Pass thru
 Split two line up four
 Star thru
 Substitute
 Dive thru
 Square thru three quarters
 Allemande left

Heads spin the top
 Sides divide
 Everybody right and left thru
 Star thru
 Dive thru
 Slide thru
 Spin the top
 Sides divide
 Everybody right and left thru
 Star thru
 Dive thru
 Pass thru
 Allemande left

WHAT'D HE SAY HEY

By Bill Barton, Cornish Flats, New Hampshire

Heads lead to the left
 Right and left thru
 Inside couples split the ring
 Promenade left one quarter round
 Into the middle pass thru
 Frontier whirl and lead to the left
 Right and left thru
 Inside couples split the ring
 Promenade left one quarter round
 Into the middle
 Cross trail thru
 Left allemande

DON'T WAIVER

By Bill Armstrong, Los Angeles, California

Two and four pass thru
 Separate around one
 Line of four go forward and back
 Center four slide thru
 Spin the top
 Ends step forward join the wave
 Everybody right and left thru
 Slide thru swing thru
 Boys trade girls trade
 Swing thru girls circulate
 Box the gnat change girls
 Right and left thru pass thru
 Wheel and deal
 Centers pass thru
 Allemande left

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Ken Collins	Final Checkoff

CHUMMY

By Larry Tierney, Chesterton, Indiana

Allemande left like allemande thar
Go right and left
Men back up in a right hand star
Shoot that star all the way around
Right to corner wrong way thar
Men in the middle all stand pat
Sides face down the line
Dixie chain boys turn around
Curlique heads square thru
Halfway round the land
Here we go it's a right and left grand

Thor Sigurdson of Emerson, Manitoba, Canada sends in the two dances below using Tag The Line. In the Style Lab of the January, 1970 issue we featured this figure.

Heads square thru four hands
Swing thru two by two
Tag the line right
Wheel and deal to face those two
Dive thru centers swing thru
Tag the line left
Wheel and deal
Same four U turn back
Allemande

Four ladies chain three quarters
Roll promenade that girl
Don't stop don't slow down
Heads wheel around pass thru
Tag the line out
Cast off three quarters
Tag the line in
Star thru
Allemande

Here are a couple of dances with the Spin Chain Thru figure being used. These are by Larry Jack Marconette, Brea, California.

SPIN CHAIN THRU A

Heads square thru do sa do
Spin chain thru boys run
Wheel and deal pass thru (single)
Centers pass thru
Centers in
Cast off three quarters round
Pass thru bend the line
Star thru
Two ladies chain
Centers pass thru
Allemande left

SPIN CHAIN THRU B

Whirlaway and square your sets
Heads star thru
California twirl do sa do
Spin chain thru without a stop
Swing thru boys run
Wheel and deal dive thru
Substitute
Square thru three quarters round
Allemande left

Bert Teney, Gerber, California uses the Lines Walk In figure in the two dances below.

WALK IN

Promenade don't stop
Heads wheel around make lines
Lines walk in
Ends star thru
Centers right and left thru
Four ladies chain three quarters
Left allemande

SOOO WALK

Heads promenade half way
Leads right circle up four
Heads break line up four
Lines walk in
Square thru four hands
Allemande left

SINGING CALL*

BATTLE CRY OF FREEDOM

By Red Bates, Hampden, Massachusetts

Record: Hi-Hat # 390, Flip Instrumental
with Red Bates

OPENER, MIDDLE BREAK, ENDING

Allemande left a grand sashay
Do sa do gonna hear me say
Right hand pull by see saw the next
A left hand pull on by
Then do sa do the next
Right hand pull by
Then you see saw the next
Left hand pull by
Do sa do around your own
Left allemande your corner
Promenade her home
Promenade go two by two
For the old red white and blue
Dancin' to the Battle Cry of Freedom
FIGURE:

One and three go right and left thru
Turn a girl star thru pass thru
Do sa do to an ocean wave you do
Now balance up and back
Swing thru along the track
The boys run couples *hinge and trade
In the middle pass thru
The corner lady swing
Left allemande new corner
Promenade the ring
Promenade go round the bend
And we'll all square up again
Dancin' to the
Battle Cry of Freedom

*Explanation of "Hinge and Trade"
as used in this dance.

From the two parallel two-faced lines start a couples wheel across. (See August 1968 S.I.O.) Couples going to center hook to four in line, trade places, then bend the line to face each other. The outside couples do a Wheel and Deal pattern to fall in behind the center couples ending in a Double Pass thru position.

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ROUND DANCES

THE MERRY WIDOW — Grenn 14133

Choreographers: Louis and Lela Leon

Comment: Big band recording of an old standard waltz tune recorded at the slower speed used by most contemporary routines. Dance is for experienced dancers.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

DANCE

- 1-4 Fwd Waltz, 2, 3; (Fwd, 2, 3) Fwd, Turn, 3 end in BANJO facing RLOD and on outside; Banjo Pivot, 2, 3 end in SEMI-CLOSED; (Fwd, 2, 3) Fwd, Turn, 3 end in BANJO facing RLOD and on outside; Banjo Pivot, 2, 3 end in SEMI-CLOSED; Manuv, 2, 3 end M facing RLOD and CLOSED; Pivot, 2, 3; 4, Step, Close end M facing WALL and BUTTERFLY;
- 9-12 Waltz Away; (W 1/2 L Wrap) Fwd, Turn, 3 end facing RLOD and on outside; Bwd Waltz, 2, 3; (Unwrap) Turn R, 2, 3, to end facing LOD in L OPEN;
- 13-16 Step, Flare, blend to BUTTERFLY; Thru, Touch, —; Apart, 2, 3; (R Twirl end SIDECAR) Fwd, 1/4 L Turn, 3 end facing RLOD;
- 17-20 Twinkle, 2, 3 end BANJO M facing LOD; (Blend to CLOSED) Fwd, 2, 3; Dip/Twist, 2, —; Recov/Turn, 2, 3 end SIDECAR M facing RLOD;
- 21-24 Bwd Waltz, 2, 3; (Turn L, 2, 3 end REV SEMI-CLOSED) Bwd, 2, 3; Rock Fwd, Recov, Side; Thru, Side, Close end in CLOSED M facing WALL;
- 25-28 SEMI-CLOSED Fwd, 2, 3; Fwd, Flare Out and Arnd, —; Dip, Lift, —; Manuv, 2, 3 end CLOSED M facing RLOD;
- 29-32 (R) Waltz Turn; Waltz Turn, Waltz Turn; (Twirl end in SEMI-CLOSED) Fwd, 2, 3;
- SEQUENCE: Dance goes thru twice. Music retards on meas 31 and 32 second time thru. Change hands and Ack.

MEMPHIS WALTZ — Grenn 14133

Choreographers: Charles and Edith Capon

Comment: Excellent medium speed waltz music and an easy routine with eight measures repeated. Not for the novice dancer as it has both right and left face turning waltzes.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED, Touch, —;

DANCE

- 1-4 Fwd Waltz, 2, 3; Step, Swing, Lift; Fwd Waltz, 2, 3; Manuv, 2, 3 end in CLOSED M facing RLOD;
- 5-8 (R) Waltz Turn; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn end SEMI-CLOSED facing LOD;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

- 17-20 Waltz Away; Waltz Together; Solo Turn, 2, 3; On Arnd, 2, 3 end CLOSED M facing WALL;
- 21-24 Dip Back, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Turn adjust to end in SIDECAR M facing DIAGONAL LOD and WALL;
- 25-28 Fwd, —, Close; Twinkle, 2, 3 to BANJO; Fwd, Close; Fwd Waltz, 2, 3 end in CLOSED M facing LOD;
- 29-32 (L) Waltz Turn; Bwd Waltz; (R) Waltz Turn; (R) Waltz Turn end in SEMI-CLOSED;
- SEQUENCE: Dance goes thru twice. Twirl and Ack.

EVENING TWO-STEP — MacGregor 5011

Choreographer: Eve Maxhimer

Comment: An easy level sixteen measured dance with identical footwork throughout.

INTRODUCTION

- 1-2 OPEN Wait; Walk Fwd, —, 2 blending to SKIRT SKATERS and facing WALL, —;
- DANCE
- 1-4 Side, Behind, Side, Behind to end facing LOD; Walk Fwd, —, 2, —; Fwd/Close, Back/ —, Back/Close, Fwd/ —; Walk Fwd, —, 2 end facing WALL, —;
- 5-8 Side, Close, XIF, —; Side, Close, XIF, —; Roll L face down LOD, —2, —; 3, —, 4 end in VARSOUVIANA facing LOD, —;
- 9-12 Fwd TwoStep,, Fwd Two-Step,, (Wind L face to end on M's L side) Slightly Fwd, 2, 3, —; Fwd Two-Step,, Fwd Two-Step,, (Unwind R face end R HAND STAR facing RLOD) Slightly Fwd, 2, 3, —;
- 13-16 (Moving Clockwise) Two-Step Arnd,, Two-Step Arnd,, L Face Solo Turn Away, 2, 3 end in L HAND STAR M facing LOD, —; (Moving Counter Clockwise) Two-Step Arnd,, Two-Step Arnd,, (Twirl end in SKIRT SKATERS) L Turn in Place, 2, 3 end facing LOD, —;

SEQUENCE: Dance goes thru four times plus Tag.

- Tag:
- 1-2 Side, Behind, Side, Behind; Walk Fwd, —, Sit Back on R, —.

HAPPY SOUNDS — MacGregor 5011

Choreographers: Lou and Darlene Fair

Comment: The music is the popular tune "Summer Sounds." The dance is smooth though active.

INTRODUCTION

- 1-4 OPEN Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;
- PART A
- 1-4 Fwd Two-Step; Fwd Two-Step blend to BUTTERFLY M facing WALL; Side, Close, Fwd, —; Side, Close, Back, —;
- 5-8 Face to Face Two-Step; Back to Back Two-Step; Solo Box Side, Close, Fwd, —; Side, Close, Back, —;
- 9-12 Side, Close, Thru to OPEN facing LOD, —; Fwd, Close, Back, —; Side, Close, XIF blend to CLOSED, —; Side, Close, Thru facing LOD, —;
- 13-16 Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; (Twirl) Walk

Fwd, —, 2, —; 3, —, 4 blend to L OPEN
M facing WALL, —;

PART B

- 1-4 Side, Close, Thru, —; Side, Close, Thru,
—; Circle Away Two-Step; Circle Together
Two-Step end in TAMARA;
5-8 Arnd Two-Step; On Arnd Two-Step; Arnd
Two-Step; On Arnd Two-Step to end in
CLOSED M facing WALL;
9-12 Side, Close, Fwd, —; Side, Close, Thru,
—; Side, Close, Back, —; Side, Close,
Thru, —;
13-16 Turn Two-Step; Turn Two-Step end in
SEMI-CLOSED; Fwd, Close, Back, Close;
Walk Fwd, —, 2, —;

SEQUENCE: Dance thru twice plus Ending.

Ending:

- 1-2 (Twirl) Side, —, Behind, —; Apart, —,
Point, —.

OH YOU BEAUTIFUL DOLL — Hi-Hat 873

Choreographers: Phyl and Frank Lehnert

Comment: Lively music and a very easy twenty
measure two-step routine. Dance goes thru
three times and has no turning two-steps.
A very good dance for the newer dancer.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —,
Point, —; Together to SEMI-CLOSED,
—, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd Two-Step end M
face WALL LOOSE-CLOSED; Side, Close,
Side, Close end in SEMI-CLOSED facing
LOD; Walk, —, 2 end M face WALL LOOSE-
CLOSED, —;
5-8 Side, Behind, —; Side, Close, Side, —;
Side, —, Behind, —; Side, Close, Side to
SEMI-CLOSED, —;
9-12 Repeat action meas 1-4 end in
BUTTERFLY;
13-16 Two-Step (Face to Face); Two-Step (Bk to
Bk) blend to OPEN facing LOD; Rock
Fwd, —, Recov/Turn in end facing RLOD
LEFT-OPEN, —; Rock Fwd, —, Recov/Turn
in end in CLOSED M facing WALL, —;
17-20 Side, Close, Fwd, —; Side, Close, Back,
—; Dip Back, —, Recov to SEMI-CLOSED
facing LOD, —; (Twirl) Fwd, —, 2, —;

SEQUENCE: Dance goes thru three times plus
Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step end in
LOOSE-CLOSED M face WALL; Side, Close,
Side, Close; Apart/Point, —, —, —.

THE BOY NEXT DOOR — Hi-Hat 873

Choreographers: Wayne and Norma Wylie

Comment: A waltz routine for the experienced
dancer. The music is well played and the tune
has some very unusual tone changes.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, Point,
—; Together to BUTTERFLY, Touch, —;

DANCE

- 1-4 Waltz Away; (L Spin end BANJO facing
LOD) Manuv, 2, 3 end BANJO facing

RLOD; Banjo Arnd, 2, 3 end facing LOD;
Turn, 2, 3 end in SIDECAR M facing
RLOD;

- 5-8 Rock Fwd, Recov, Side to BANJO; Fwd,
—, Close; Cross, Side, Close end SIDECAR
M facing RLOD; Rock Fwd, Recov, Side;
9-12 BANJO Fwd, Fan to SIDECAR, —; Rock
Fwd, Recov, Side to BANJO; Fwd, Fan to
SIDECAR, —; Rock Fwd, Recov, Side to
BANJO;
13-16 Fwd, —, Close to CLOSED; Pivot, 2, 3;
(Twirl) Fwd LOD, 2, 3; Thru, Face, Close
to BUTTERFLY;
17-20 Waltz Away; (In Place, 2, 3) Manuv, 2, 3
end CLOSED facing RLOD; (R) Waltz Turn;
(R) Waltz Turn;
21-24 Solo Waltz Turn 1/2, 2, 3; On Arnd, 2, 3
end in OPEN facing LOD; Back, Turn/
Face, Close end LEFT OPEN facing RLOD;
Back, Turn/Face, Close end facing LOD
in OPEN;
25-28 Step, Lift, —; Turn (Bk to Bk)/Side, Touch,
—; Change Hands M's L and W's R Step
Away, Fan, —; Step Together to CLOSED
M facing WALL, Touch, —;
29-32 Fwd, Close, Back; Back, Close, Fwd;
(Twirl) Side, Behind, Side; Thru, Face,
Close to BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Dip Back, —, —; Pivot, 2, 3; (Twirl) Fwd,
2, 3; Fwd, Apart, Point.

SINGING CALL*

JOHN HENRY

By Ray Bohn, Louisville, Kentucky

Record: Top #25207, Flip Instrumental
with Ray Bohn

OPENER, MIDDLE BREAK, ENDING

Well you bow and swing your partners
Swing 'em all join hands
Circle left around the hall
Left allemande come back home
Turn a right hand round your own
Left allemande the corner
And a right and left grand
You're lookin' for a steel drivin' man
Do sa do with your partner
The corner allemande
Partners promenade round the land
You're dancin' with a steel drivin' man
FIGURE:

One and three go right and left thru
Turn your lady fair
Pass thru and around just one you fly
In the middle box the gnat
Right hand star go round the track
To the corners allemande and a
Right and left grand
You're lookin' for a steel drivin' man
Do sa do with your partners and
The corner lady swing
Swing and promenade go around the land
You're dancin' with a steel drivin' man

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

ABOUT THE WORKSHOP

In this issue 48 dances and drills, ranging from relatively simple to the fairly complex, provide "ammunition" for the caller and teacher. Your squares and drills, particularly those fitting into the basics 1 through 70 program are most welcome—Editor.

The six dances below were sent in by Manny Amor, Lakewood, New Jersey. He says he is using these dances which are based on a Centers Out — Cast In Three Quarters.

First and third
Square thru four hands around
Centers out
Cast in three quarters
Center two trade and
Cast off three quarters
Two lines star thru
Center two
Square thru three quarters
Left allemande

First and third star thru
Do a dixie daisy (patter)
Centers out
Cast in three quarters
Lines facing out round off
Substitute and
Square thru three quarters
Left allemande

First and third
Square thru four hands
Centers out
Cast in three quarters
Centers run
Square thru three quarters
Left allemande

First and third lead to the right
Circle to a line
Star thru centers out
Cast in three quarters
Center two fold
Double pass thru
Centers out
Cast in three quarters
Bend the line star thru
Square thru three quarters
Left allemande

First and third star thru
Double pass thru
Centers out
Cast in three quarters
Facing out do a partner trade
Pair off centers out
Cast in three quarters
Facing out do a partner trade
Pair off centers in
Cast off three quarters
Two lines star thru substitute
Center two square thru three quarters
Left allemande

First and third lead to right and
Circle to a line

*Pass thru wheel and deal

Double pass thru

Centers out

Cast in three quarters

Centers trade centers run

Bend the line

*(Repeat from pass thru three more times
line of four in sequence)

Star thru

Square thru three quarters

Left allemande

SINGING CALL *

RAINBOW GIRL

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1867, Flip Instrumental

with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Left allemande grand right and left you go

When you meet you'll do a do sa do

Promenade that lady home from there

Take that lady right back home and

Sides face grand square

Rainbow girl you

Chased the dark clouds out of my world

My skies turned to blue when I found you

My little rainbow girl

FIGURE:

The heads promenade three quarters round

The sides do sa do one time around

Swing thru and then you box the gnat

Square thru three hands around that track

Left allemande then walk by your own

Swing the next swing with that girl

Promenade her to home

My skies turned to blue when I found you

My little rainbow girl

ALTERNATE BREAK

Sides face grand square

The world's gotta way of looking bad

When you've lost

The only love you've ever had

Reverse and I guess mine would

Still be looking wrong

If you hadn't come along

Four ladies chain across the world

Chain 'em back you turn 'em left

Promenade with that girl

My skies turned to blue when I found you

My little rainbow girl

OR

Sides face grand square

Life to me was just an empty glass

Tainted with a flavor from the past

You came along took it from my hand

And filled it up with something grand

Four ladies chain across

That old world chain 'em back

You turn 'em left

Promenade with that girl

My skies turned to blue when I found you

My little rainbow girl

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

MY MY

By Bob McDaniel, Topeka, Kansas

Heads swing thru and don't be late
Turn thru and separate
Round one to the middle and star thru
Same four square thru four hands around
Sashay thru the outside two
Everybody promenade don't slow down
One and three wheel around
Star thru eight chain one
Left allemande
Partner right
Right and left grand

Colin J. Walton, Eau Gallie,
Florida calls the two below, Aries and Pisces

ARIES

Heads lead right
Circle four to a line
Pass thru wheel and deal
*Centers star by the right once around
Star left with the outside two
Back to the center double pass thru
Centers in
Cast off three quarters round
Pass thru wheel and deal*
*Repeat two more times except
last time eliminate the
Pass thru wheel and deal
Star thru
Square thru three quarters
Left allemande

PISCES

Side ladies chain
Sides right and left thru
Heads lead right
Circle four to a line
Pass thru wheel and deal
Double pass thru centers in
Cast off three quarters
Make a right hand star with
The couple across once around then
Single file around the ring
Girls turn back for a dixie grand
Right left right
Left allemande

Albert Morey of Bracken, Sask., Canada sends
us the two dances below using the Men In
Motion figure.

Heads lead right
Circle to a line
Do sa do big wave is fine
End men in motion not your girl
Center four pass thru California twirl
Heads promenade wrong way
Go half way round
Same ladies chain across the town
Join hands circle left around the land
Rollaway to a
Right and left grand

Heads lead right
Circle to a line
Up to the middle and
Back in time pass thru
End men in motion here's what you do
Up and back pass thru
End ladies in motion we're not thru
Pass thru wheel and deal
California twirl cloverleaf
Double pass thru
First couple left
Next couple right
Move up and back
Two ladies chain
Pass thru bend the line
Up and back two ladies chain
Right and left thru
Cross trail thru
Left allemande

AROUND THE TRACK

By Jeanne Moody, Salinas, California

All four ladies chain three quarters
Allemande left go
Right and left grand
It's not so far around that track
Heads pass your own
Sides turn back
Dixie grand go right left right
Pull by
Left allemande

SINGING CALL*

HOW I'M LOVING YOU

By John Butler, Wilmington, California

Record: Windsor #4939, Flip Instrumental

with John Butler

OPENER, MIDDLE BREAK, ENDING
Allemande left that corner
Come back and do sa do
Promenade that lady round you know
Red hot turn the right hand lady right
Partner left go all the way round
Corner by the right
Partner left and allemande thar
Gents to the middle right hand star
You back up boys and then
Slip the clutch left allemande
Then promenade again
I never knew I could love anybody
But baby how I'm loving you
FIGURE:

All four ladies chain
Three quarters round you go
One and three do a half square thru
Swing thru and then
Spin the top my friend without a stop
Go right and left thru
Turn the girls and then star thru
Pass thru that corner lady swing
Swing that lady round and promenade
Go round the town
I never knew I could love anybody
But baby how I'm loving you

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

TO NEW MEMBERS

As a service to readers each month, SQUARE DANCING presents "On The Record" an up-to-date report on new square dance hoedowns and singing calls. You're invited to make this feature a part of your regular reading program.

The dances below have Peel Off in them.
They are by Ted Wegener, Gardena, California

ORANGE PEEL

Heads square thru peel off
Those who can pass thru
Centers in
Cast off three quarters round
Star thru cloverleaf
Square thru three quarters round
Allemande left

APPEALING

Heads square thru peel off
Those who can pass thru
Centers in
Cast off three quarters round
Peel off ends trade
Centers California twirl
Square thru three quarters round
Star thru
Pass thru and
Left allemande

THREE LADIES ROLLAWAY (47)

By George Caudill, Garden Grove, California
Four ladies chain
Number one gent
Face your corner and star thru
Circle up eight
Three ladies rollaway
Three ladies rollaway
Three ladies rollaway
Allemande left

GOTCHA

By Ed Fraidenburg, Midland, Michigan
Heads pass thru around one to a line
Centers square thru three quarters
Ends turn thru wheel and deal
Double pass thru first left next right
Centers square thru three quarters
Ends turn wheel and deal
Centers turn thru
Left allemande

HALF CRAZY (47)

By Bruce Welsh, New Orleans, Louisiana
Heads half square thru
Half square thru the outside two
Balance out and bend the line
Half square thru
U turn back star thru
Bend the line
Half square thru
I'll tell you why
Right to partner pull her by
Allemande left



HOEDOWNS

EIGHT'R FROM DECATUR — Kalox 1103

Key: F **Tempo: 127**
Music: Rhythm Boys — Banjo, Guitar, Drums, Bass

WORRIED MAN, Flip side to Eight'r From Decatur

Key: F **Tempo: 130**
Music: Rhythm Boys — Banjo, Guitar, Drums, Bass
Comment: Two modern and swinging hoedowns that are real "toe tappers."

WOODEN INDIAN — Folkraft 202

Key: G **Tempo: 128**
Music: European Golden Strings — Violins, Guitar, Bass, Drums

UPTOWN, Flip side to Wooden Indian

Key: D **Tempo: 128**
Music: European Golden Strings — Piano, Violins, Guitar, Bass, Drums

(Please turn to page 48)

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

CALLERS:

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SQUARE DANCE
SOCIETY

has produced

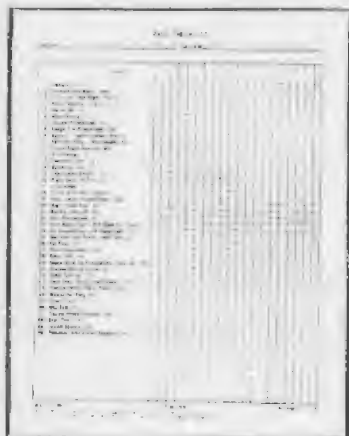
these items with YOU in mind



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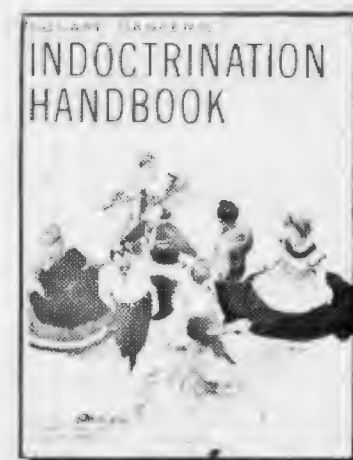
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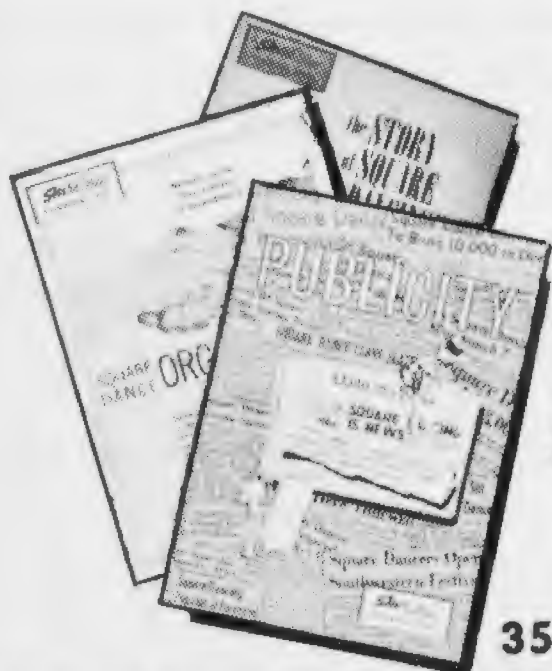
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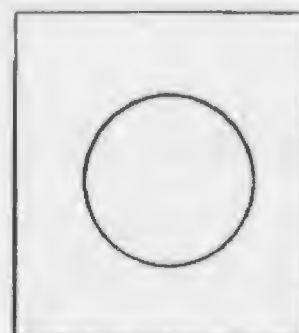
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**CALLER
 of the
 MONTH**



Bob Dubree — Knoxville, Tenn.

BOB DUBREE WILL TELL YOU that he and his wife Dot "eat and sleep square dancing," which gives some idea of how involved they are. Not satisfied with just the calling aspect of the square dance activity Bob has delved into many more as can be seen by reading on.

"Ramblin'" Bob took square dance lessons in 1957 in Indianapolis and after he had danced for a year he began to teach and call there. He belonged to both the Indiana Callers Assn. and the Indianapolis Callers Assn. in order to keep up on whatever was going on in the local world of square dancing.

In 1959 Bob moved to Knoxville, Tenn. He also started traveling in the interests of square dancing and attended most of the National Conventions. He has traveled over much of the northern, southern and eastern United States.

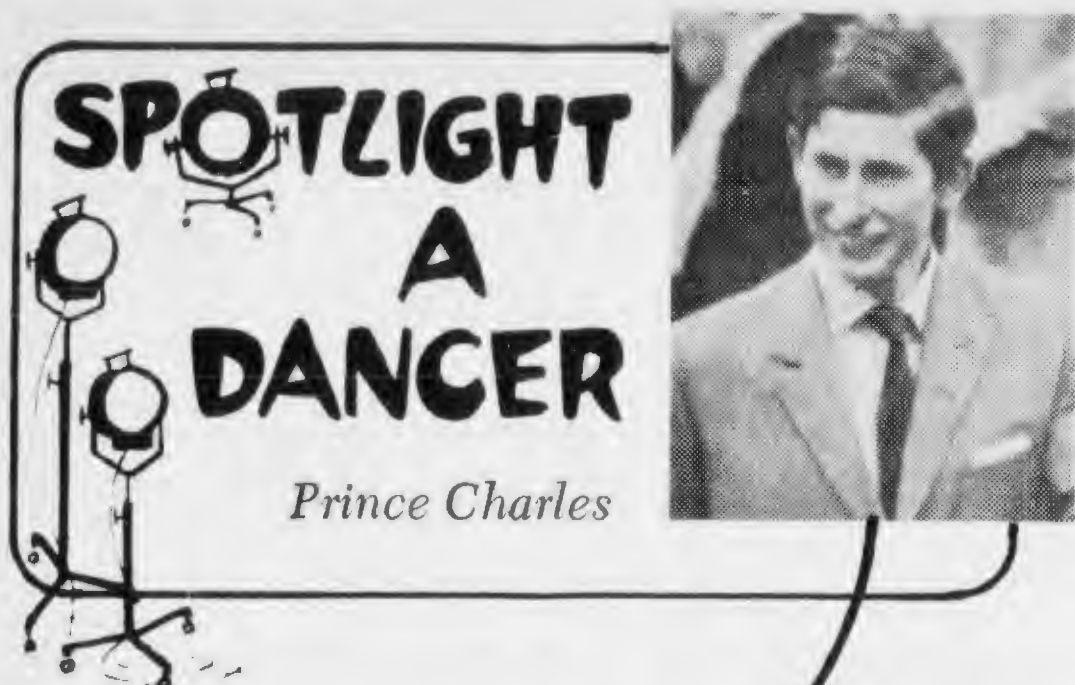
He was editor of the Smokey Mountain Dancer for three years and in 1960 started Bob and Dot's Western Store in Knoxville. He also entered the record business with the Square Tunes Record Company, on which label he records.

When he is not sashaying about the countryside, Bob is a regular caller for the Knoxville Square Dance Assn., sponsored by the City Recreation Dept. His regular "home" club is the Country Cousins Square Dance Club in Dandridge, Tenn.

Bob has been on the staff of several popular square dance institutes in the south and east and has been guest caller for several festivals and special dances.

It was his idea to start up the "all night" dance in Oak Ridge, Tenn., which has become an annual event.

Another event which came from the active square dancer's imaginations of the Dubrees is the Square Tunes Jubilee, held annually in Gatlinburg, Tenn.



IN COMING MONTHS THOSE who will be spotlighted in this column will include some who have danced an entire lifetime and contributed their time to the promotion of square dancing. Perhaps it may appear a bit confusing then to turn the spotlight on a person who has only attended one square dance in his young lifetime. However, when that one exposure to square dancing focuses the attention of millions on the popular pastime it would appear that the spotlight has already been focused in his direction.

This month we merely repeat the picture many of you saw in your local newspapers showing Britain's Prince Charles as he square danced at the Y.M.C.A. in Auckland, New Zealand. John Cooke, caller for the Auckland Y.M.C.A. reports that on March 24th both Prince Charles and Princess Anne joined with over 600 dancers many of whom were being introduced to our activity on this occasion. Present at the event were representative leaders and members of youth and young adult organizations and their wholehearted, spontaneous enthusiasm made this royal square dance one that will be remembered for a long time.

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Square Dance Date Book



- June 4-6—11th Ann. International S/ & R/D
 Conven., Civic Center, Bismarck, No. Dak.
 June 5-6—Square Dance Camp Out, Callahan's
 Irish Acres, Crescent, Iowa.
 June 5-6—5th Ann. Tennessee Square Up,
 Civic Audit., Gatlinburg, Tenn.
 June 5-6—Annual Lobster Festival S/D,
 Summerside, P.E.I., Canada.
 June 11-13—9th Ann. Toronto International
 S/D Conven., Royal York Hotel, Toronto,
 Ont., Can.
 June 12-13—16th Colo. State S/D "Pikes Peak
 Pow Wow," Harrison H.S., Colorado
 Springs, Colo.
 June 12-13—4th Ann. National Mountain-Style
 S/D Fest., Hoedown Island, Natural Bridge
 State Park, Ky.
 June 12-14—7th Ann. Idaho S/ & R/D
 Festival, Western Idaho Fairgrounds,
 Boise, Ida.
 June 12-14—2nd Ann. Western Style S/D
 Festival, Hopewell Campground, near
 Zanesville, Ohio.
 June 12-15—11th Australian Natl. S/D Conven.,
 Sydney, N.S.W., Australia
 June 13—Dudes & Dolls 16th Ann. S/D
 Sr. High Rec. Hall, Fayetteville, Ark.
 June 13—Paws & Taws Rockport Centennial
 Celebration S/D, Rockport, Texas.

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June 13—3rd Ann. 3-Generation Dance,
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June 13—Annual "June Bug" Dance, Everett
H.S. Gym, Lansing, Mich.
June 13—3rd Ann. Frankenmuth S/D Festival,
Frankenmuth, Mich.
June 13—Hoedown Club Ann. June Bug S/D,
Everett H.S. Gym, Lansing, Mich.
June 13—2nd Annual Frontier Night S/D,
D.R.A. Hall, Victoria, B.C., Can.
June 13-14—3rd Ann. La Magnifique
Weekend, Capitol House, Baton Rouge, La.
June 14-20—3rd Annual Bavarian S/D
Holiday, Schnaitsee, Germany.
June 17-21—Annual Summer Festival, Lake
Park Pavillion, Camdenton, Mo.
June 19-20—14th Ann. Kon Yacht Kickers
Jamboree, Dreamland Ballroom, Conneaut
Lake Park, Pa.
June 19-21—Lac La Hache S/D Jamboree,
Lone Butte, B.C., Canada.
June 19-21—Pairs and Squares Camp Out,
House of David Colony Park, Benton
Harbor, Mich.
June 19-21—20th Ann. Washington S/D
Festival, Wenatchee, Wash.
June 19-21—4th Ann. Cup of Gold Promenade,
Sonora Fairgrounds, Sonora, Calif.
June 19-21—Minnesota S/D Convention, Sibley
H.S., West St. Paul, Minn.
June 19-21—Ogden Area Callers Council
Workshop, Ogden, Utah.
June 20—Idaho Falls Promenaders Jamboree,
Elks Lodge, Salmon, Ida.
June 20-21—Big Horn Basin Fed. Wyoming
Summer Fest., Junior H.S. Gym,
Riverton, Wyo.
June 20—7th Ann. Circle-N-Star Starlite Affair,
Fanshawe Park, London, Ont., Can.



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Choreographers:
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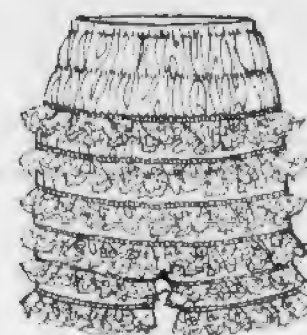
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"DOMINIQUE MIXER"

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Bob Page Calls
"7 LONELY DAYS"

MGR #2069 Flip

REQUEST
Squares

Al Eblan

"POOR BOY"

MGR #2070 Flip



BOB
PAGE

June 20—1st Ann. Hampton Roads S/ & R/D
Fest., Hampton Roads Colis., Hampton, Va.
June 20-21—3rd Ann. Kalamazoo Area S/D
Fest., Hackett H.S., Kalamazoo, Mich.
June 23—Trail In Dance, Mike Solomon Pav.,
near Community Golf Course, Dayton, Ohio.
June 26—Nautical Wheelers 3rd Ann. S/D, Surf
Club, Madison, Conn.
June 26-27—18th Ann. Pensacola Council
S/ & R/D Fest., Audit., Pensacola, Fla.
July 2-4—3rd Annual Firecracker Int. Fest.,
Montreat, N.C.

July 3—Seaway Festival Square Dance, Walker
Sports Arena, Muskegon, Mich.
July 3-4—Circle 8 6th Ann. July Jubilee
Warren, Pa.
July 3-5— 4th Alaska Festival, Fairbanks,
Alaska.
July 10-11—5th Annual Lobster Jamboree S/D,
Summerside, P.E.I., Canada.
July 10-12—15th Annual Funstitute,
McCall, Idaho.
July 10-12—Calgary Stampede S/D Round Up,
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Dick Jones



Frank Lane



Sam Mitchell



Max Forsyth



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- 14132 Waltz De-Lite/ Hi Dolly
- 14131 Duet in 3/ 4 Time/ Town Tavern

RECENT SQUARES

- 12120 Wonderful Time—Johnston
- 12118 Puttin' On The Style—Schneider
- 12117 L.O.V.E.—Johnston
- 12116 That Old Gang of Mine—Mitchell
- 12115 Red Red Robin—Mitchell

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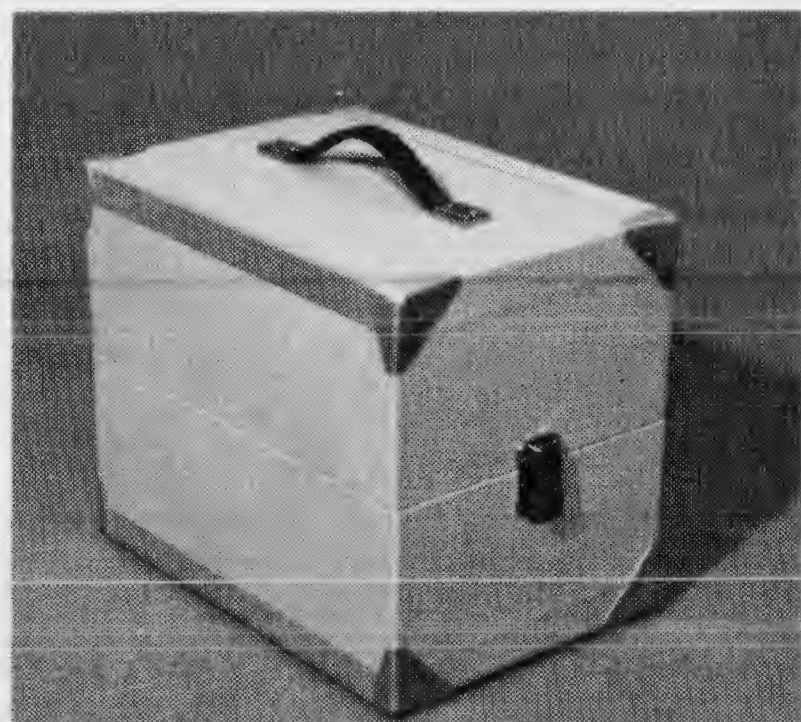
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- 25208 "I Want A Girl"—Hartman
- 25206 "Driftwood"—Blickenderfer
- 25205 "Sing It With Me"—Bauer
- 25200 "Round And Round"—Leger

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IN MEMORIAM

The world of square dancing will greatly miss this friend who passed away earlier this year:

Bob Pattillo

Atlanta, Georgia, January 31, 1970.

SQUARE DANCE VACATION

The Summer Swing Square Dance Week-End is scheduled for June 5-7 at Johnson's Rustic Lodge on Houghton Lake at Prudenville, Mich., with George Peterson, Ken Bower and Ray and Bev Miller on the staff. Write Peterson at 3057 Dick Rd., R.F.D. No. 3, Ionia, Mich.

DANCE RATINGS— ROUND AND SQUARE

The March, 1970, Buckeye Poll in Ohio put Columbus Blues at the top of the round dance heap, followed by Feelin', Dreamland, Love is for the Two of Us, Shenandoah Waltz, It Had to be You, Sassy, Symphony, Lillie's Back and Dream Awhile.

The Denver Area Square Dance Council is taking a poll every other month to find out the preferred dances of the dancers in the area. About 45-50 clubs are represented with about 200 people in attendance. As of December, 1969, the top singing calls were Summer Sounds, Your Time Hasn't Come Yet and Be Glad. In February, 1970, Your Time went to the front, with Summer Sounds and But for Love following.

On April 1 the Square Dance Platter Parade in Denver put I Left My Heart in San Francisco and Rainbow Girl in the lead.

On the east coast the Delaware Valley Round Dance Teachers Assn. put Lillie's Back in the first position and then One of Those

Songs, Feelin', with Sparkling Melody and Voodoo Rhumba vying for fifth place.

QUICK QUOTES AND QUIPS

Square dancing of today is a perfect reflection of the American character at play.

— John Minton in *Square Hi Lites* (Ohio)

• • •

In the Manitoba Square Dancer the letters to the editor are called, "Squaremail."

• • •

In an ad for the Festival of Roses in St. Louis in April, a quotable line, "Only crowded square dances are really — FUN!"

CAMPING SCHEDULE

The Rovin' Square Chapter of the National Square Dance Campers Assn. announces the following schedule of dances:

June 19-21—Beechwood Family Campground,
Coatsville, Pa.

July 10-12—Old Cedars Campground,
Elmer, N.J.

July 23-26—Special — Bloomsburg Fairgrounds,
Bloomsburg, Pa.

Aug. 14-16—Red Ridge Campground, Zion, Pa.

Sept. 11-13—Echo Farms, Ocean View, N.J.

All area dancers are invited to come and join in the fun.

(RECORDS, continued from page 40)

Comment: Large band hoedowns in the smooth style of the traditional hoedowns.

KANSAS CITY SPECIAL — Jay-Bar-Kay 105

Key: F

Tempo: 132

Music: The Rustlers — Guitars, Banjo, Trumpet,
Drums, Bass, Piano, Accordion

SMOOTHIE, Flip side to Kansas City Special

Key: C

Tempo: 124

Music: The Rustlers — Piano, Guitars, Drums,



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tune done in a contemporary manner. Dance is modern and uses "Hinge and Trade."

Rating: ☆☆☆+

SINGING CALLS

BATTLE CRY OF FREEDOM — Hi-Hat 390*

Key: E Tempo: 126 Range: HD
Caller: Red Bates LA

Synopsis: Complete call printed in Workshop.

Comment: An excellent recording of an old folk

REAL TRUE LOVIN' — Jay-Bar-Kay 104

Key: C and D Tempo: 124 Range: HB
Caller: Ken Anderson LC

Synopsis: (Break) Ladies chain — ladies star — do paso — men star right — allemande — do sa do — promenade (Figure) Heads (sides) promenade full around — sides (heads) square thru — swing thru — boys run — wheel and deal — allemande — do sa do — swing corner — promenade.

Comment: Well played music and a well timed

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smooth dance routine. Tempo is slow and callers will have to work to time out word meter.

Rating: ☆☆☆

Comment: Good danceable music. Call is very wordy. Routine is fast moving and standard.

Rating: ☆☆☆

SWEET THING AND CISCO — Windsor 4938

Key: C and D Tempo: 124 Range: HD
Caller: Dick Hoffman LC

Synopsis: (Break) Circle — allemande — do sa do — girls promenade inside — partner right — corner left — weave — do sa do — promenade (Figure) Heads (sides) right and left thru — cross trail — round one to a line — slide thru — right and left thru — pass thru — swing — allemande — pass one — do sa do — promenade.

YOUR CHEATIN' HEART — MacGregor 2064

Key: A Flat Tempo: 121 Range: HA
Caller: Kenny McNabb LA

Synopsis: (Break) Left allemande — forward two — turn back three — turn back one — allemande thar — boys back up — right hand star — shoot star — turn thru — left allemande — promenade — (Figure) Four ladies three quarters chain — heads (sides) square thru four hands — swing thru — boys trade — turn thru — swing corner — promenade.



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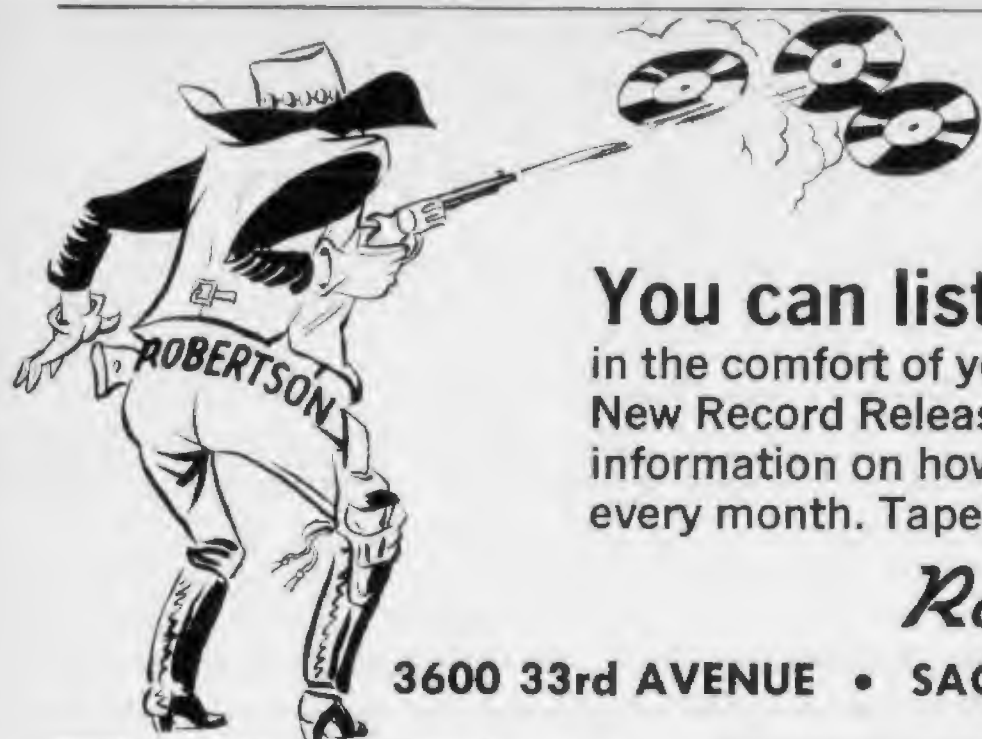
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Comment: Music is good and the dance is standard and well metered. Although played with good swing the tempo is slow.

Rating: ☆☆☆

THE GOLDEN ROCKET — Folkraft 201

Key: E

Tempo: 122

Range: HD

Caller: Cal Golden

LE

Synopsis: (Break) Four ladies three quarters chain — join hands circle left — allemande left — allemande thar — men back up right hand star — shoot star full around — slip clutch — left allemande — promenade (Figure) Heads (sides) promenade half way — down middle right and left thru — star thru — pass thru —

swing thru — boys run right — couples circulate — wheel and deal — dive thru — square thru three quarters — swing corner — promenade.

Comment: A large band recorded in Europe. Tempo is slow and has the sound of the more traditional music. Dance is quite standard.

Rating: ☆☆☆

I FEEL BETTER — Scope 534

Key: G

Tempo: 126

Range: HC

Caller: Bob Cone

LD

Synopsis: (Break) Ladies chain — circle — allemande — allemande thar — shoot the star — turn thru — allemande — swing —

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promenade — (Figure) Heads (sides) do sa do — star thru — pass thru — swing thru — boys trade — box the gnat — right and left thru — dive thru — pass thru — swing — allemande — weave — promenade.

Comment: Danceable music and a standard dance routine. Rating: ☆☆

DRIFTWOOD — Top 25206

Key: E Flat **Tempo:** 131 **Range:** HC LE

Caller: Reath Blickenderfer

Synopsis: (Break) Walk around corner — left hand turn own — four ladies chain straight across — rollaway — circle to left — rollaway — weave ring — do sa do — swing — promenade (Figure) Heads (sides) right and left thru — heads promenade half — square thru four hands — do sa do corner — ocean wave — circulate twice around — swing — promenade.

Comment: Well played music at rather fast tempo. Routine is standard and well metered. Rating: ☆☆☆

I LEFT MY HEART IN SAN FRANCISCO —

Bogan 1226

Key: G **Tempo:** 121 **Range:** HD LA

Caller: Jerry Thole

Synopsis: (Break) Allemande corner — alamo style — balance — swing thru — balance three — swing thru — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Head (side) couples square thru four hands — do sa do corner — swing thru — spin the top — right and left thru — square thru three quarters — swing corner — swing own — promenade.

Comment: A slow tempo and smooth dance to a tune that will interest callers who are good singers. Tune has quite wide voice range. Rating: ☆☆☆

RAINBOW GIRL — Blue Star 1867*

Caller: Marshall Flippo **Range:** HC LC

Synopsis: Complete dance printed in Workshop.

Comment: A good smooth tune and a standard routine that offers a caller a chance to show off his singing ability. Rating: ☆☆☆

SPINNING WHEELS — Hi-Hat 391

Key: E **Tempo:** 126 **Range:** HA LE

Caller: Lee Schmidt

Synopsis: (Break) Four ladies chain three quarters — circle left — whirlaway — circle — allemande left corner — do sa do — bow — weave — do sa do — promenade (Figure) Heads (sides) Square thru four hands — do sa do — swing thru — men run right — wheel and deal — eight chain four — swing corner — allemande left — do sa do — promenade.

Comment: A contemporary tune done in four-four shuffle rhythm and a good moving dance. Rating: ☆☆☆

WONDERFUL TIME — Grenn 12120

Key: E Flat **Tempo:** 133 **Range:** HD LE

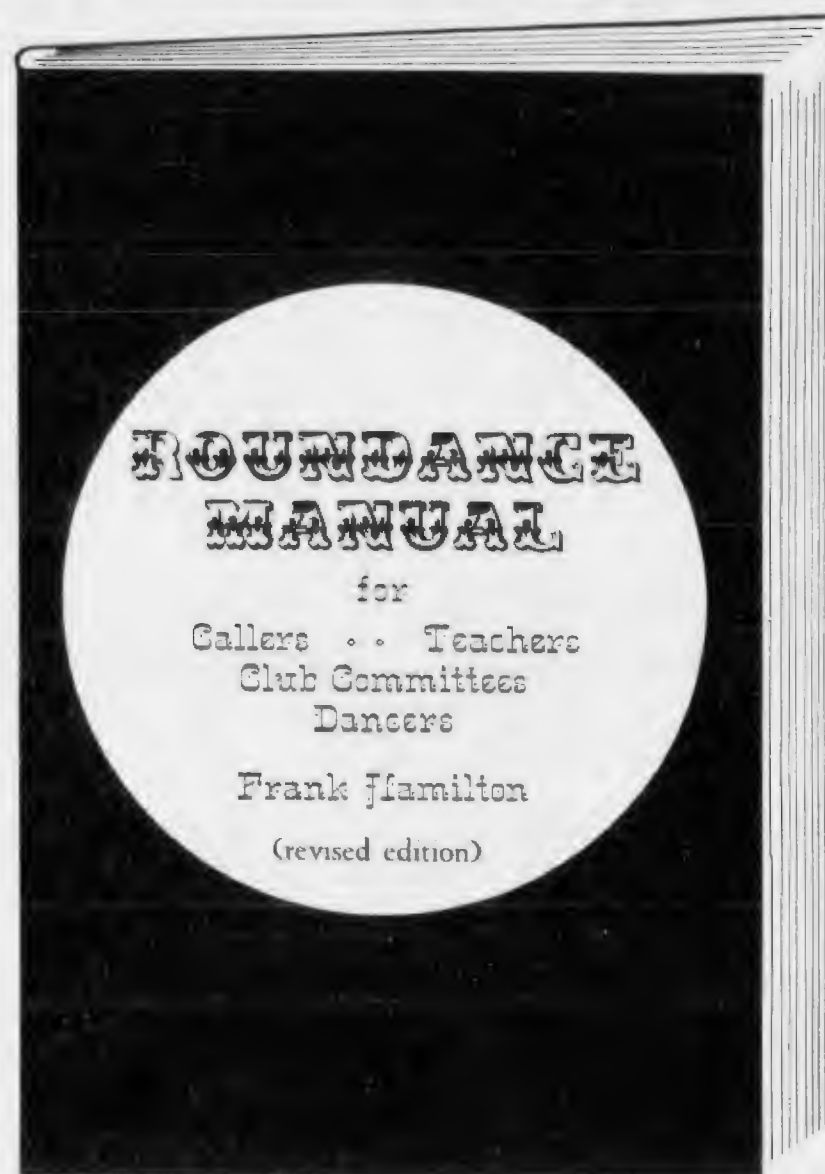
Caller: Earl Johnston

Synopsis: (Break) Allemande — do sa do own —

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men star left once around — at home box the gnat — ladies left hand star — do sa do own — left allemande — swing — promenade (Figure) Four ladies chain — heads square thru four hands — do sa do corner — right and left thru — dive thru — square thru three hands — corner swing — promenade.

Comment: A good tune and a fast tempo instrumental. Dance is standard and fast moving. Range of recording is slightly higher than average but most callers should handle it easily. Rating: ☆☆☆+

HOW I'M LOVING YOU — Windsor 4939*

Key: E Flat Tempo: 127 Range: HC
Caller: John Butler LE

Synopsis: Complete call printed in Workshop.

Comment: Excellent music and a fast moving standard dance routine. Rating: ☆☆☆+

COLORADO — Kalox 1102

Key: E Flat and F Tempo: 126 Range: HD
Caller: Vaughn Parrish LB

Synopsis: (Break) Grand square — ladies back to back — men promenade — do paso — promenade (Figure) Heads (sides) lead right circle to a line — square thru — swing corner — allemande — do sa do — promenade.

Comment: A good dance for callers who want to show off their singing ability and use of excellent lyrics. Rating: ☆☆☆+

THAT'S A NO NO — Lore 1115

Key: F Tempo: 126 Range: HC
Caller: Johnny Creel LE

Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave — do sa do — promenade (Figure) Heads (sides) square thru — do sa do — swing thru — boys run — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Danceable music and a fast moving standard routine. Rating: ☆☆☆

MORNING OF MY MIND — Blue Star 1866

Key: C Tempo: 126 Range: HC
Caller: Bob Fisk LC

Synopsis: (Break) Circle — allemande — do sa do — men star right — allemande — weave —

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left hand star — corner swing thru — boys
trade — turn thru — allemande — promenade.

Comment: Interesting music and a smooth
flowing standard dance routine. Callers will
have to practice a bit before using but good
singers should enjoy it.

Rating: ☆☆☆+

WAITING FOR THE SUNRISE — Jay-Bar-Kay 103

Key: A Flat **Tempo:** 128 **Range:** HC
Caller: John Hendron LA

Synopsis: (Break) Ladies chain — circle —
rollaway — circle — allemande — allemande
thar — slip the clutch — allemande —
promenade (Figure) Head ladies chain — heads
square thru — right and left thru — dive thru
— do sa do — swing thru — turn thru —
allemande — pass one — swing — promenade.

Comment: A good dance and well played music.
The tune has wide voice range and callers will
have to adjust word meter to suit the music.

Rating: ☆☆☆+

JOHN HENRY — Top 25207*

Key: C **Tempo:** 134 **Range:** HC
Caller: Ray Bohn LC

Synopsis: Complete call printed in Workshop.

Comment: Good music and a fast tempo but
very easy dance routine. Callers working with
novice dancers will find use for this.

Rating: ☆☆☆+

THE SUN IS SHINING — MacGregor 2063

Key: G and F **Tempo:** 117 **Range:** HD
Caller: Stu Robertson LA

Synopsis: (Break) Ladies chain — rollaway —
circle — do sa do — pass one — swing —
men star left — do sa do — allemande —

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Try A Little Kindness	Hi-Hat 386
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— pass thru — split two make a line — box
the gnat — pull by — bend the line — right
and left thru — slide thru — corner swing —
allemande — promenade.

Comment: Very slow tempo and a busy and
wordy dance. Music is well recorded.

Rating: ☆☆

EARLY IN THE MORNING — Windsor 4940

Key: D

Tempo: 131

Range: HC

Caller: Bill Martin

LA

Synopsis (Break) Circle — reverse single file —
men backtrack — allemande — weave —
do sa do — allemande — promenade (Figure)
Heads (sides) slide thru — do sa do — square

thru three quarters — split two line of four —
box the gnat — cross trail — allemande —
do sa do — promenade.

Comment: A fast moving dance to well played
music. A standard routine and call is quite
wordy and the tune has wide voice range.

Rating: ☆☆

(LETTERS, continued from page 3)

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them or direct them to a square dance during their brief visits. We extend a hearty welcome to any visiting dancers. Information can be obtained through Square Dancing, Overseas Dancer CROWD or Roundancer Magazine.

We will be in Ontario, Canada, during June 6-20 and would appreciate hearing from friends in the area so that we may see them.

Fred Manning
London, England

Dear Editor:

We would like to commend the Hagerstown,

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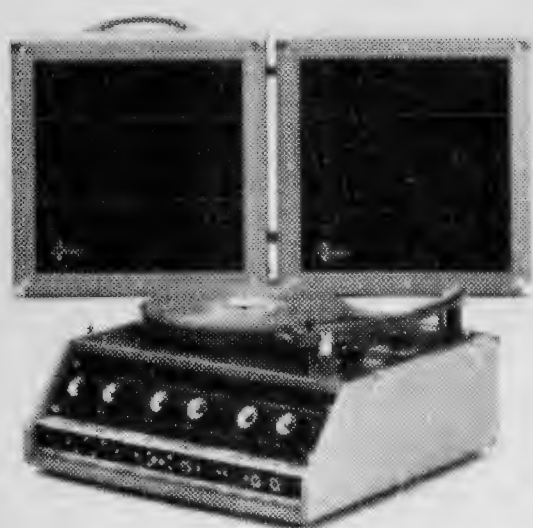
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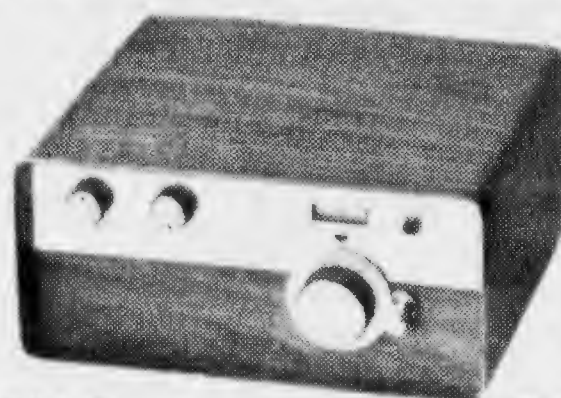
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If you can, we would like to have some contacts with other American square dancers groups in the States or in Europe. In Europe we will have more dancers to meet and have some good times together. We would like to know what kind of dances we are able to dance and receive some advices.

We would be happy to know that we can belong to the big family of the square dancers in the world.

Mlle. Marie J. Martin
23 rue Pol Bocelhaut
55 Verdun, France

Dear Editor:

In one of the issues of last year you printed a letter from Carrie Hirt here in New Zealand and it included a reference to a dance club I was running for some 150 children from a multi-racial community. The item was read by Wes and Marg Houchin, keen squarers from Bowden, Alberta, Canada, who came to this country for a holiday and 'phoned me up. They came to the school where my wife and I work and attended our dance . . .

Next year my wife and I are coming to the States and Canada and hope to get in a Square Dance School to pick up all the experts can teach us. We sail for England on the last day of this year and will be in Europe for a year. We intend to spend two months on your side of the world and want to take a look at Mexico. In the meantime, if there are any squarers who would like to write to us giving

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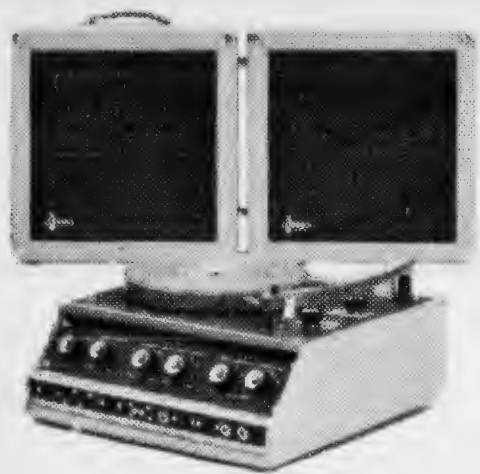
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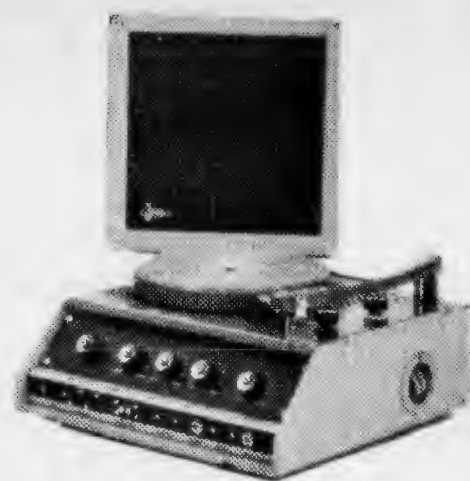
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us advice as to what we should see in their parts of the world, we will be glad to hear from them.

We are both school teachers in grade schools, in our forties, and have five children and one grandchild. Our two teen-age daughters, Legri (16) and Deborah (13) both attend high school and would like to hear from other kids their age, girls or boys . . .

Jack and Ann Gates
 25 Ngapuhi Rd.
 Auckland 5, New Zealand

Dear Editor:

Altho' I am a college student I still find time to read my parents' copy of Square Dancing. I have read and enjoyed it for about 10 years now and could probably continue to read their copy for a couple of years before my change of residency would necessitate my own subscription.

To come to the point I wish to join the Sets in Order American Square Dance Society on my own. I feel that the "society" can be beneficial to the square dance movement but to do

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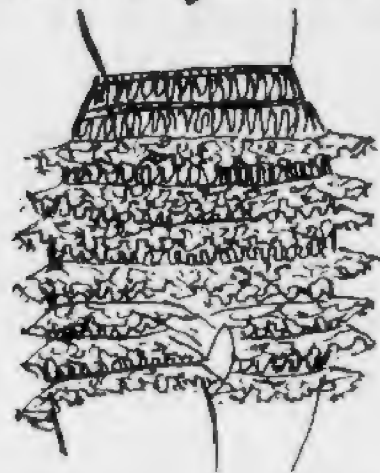
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so it must have the backing of dancers and callers alike.

For this reason I will support the SIOASDS; please enroll me as a charter member.

John Cook
Wayland, Mich.

Nice to have you as a part of the "family."—
Editor

Dear Editor:

Keep up all the good work you are doing for dancers everywhere. Sometimes it's a little difficult to see the good things in this old world

with so many acts of violence taking place. However, seeing thousands of people enjoying themselves together as they did in Seattle last year sort of gives you hope that things are still okay.

Hector and Jeannette Therriault
Fairbanks, Alaska

Dear Editor:

I have subscribed to your magazine for ten years and have almost all of the issues. I have looked recently for an article which describes what you — or others — consider a national

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caller to be. I have been unable to put my finger on any such article but I would appreciate it if you would tell me how you consider the average dancer would classify a national caller.

Paul V. Wright
Mascoutah, Ill.

The term "national caller" is certainly a difficult one to define. I would say that it has no automatic relationship to a person's ability to call. Many callers are excellent but because of jobs, etc. cannot leave home to call on a "national" basis. Most of them are completely happy calling

for their own classes and clubs. In 1970 SQUARE DANCING is running a series of cover stories on callers who have traveled extensively to call and who have proved themselves over the years. These men would certainly fit the category of "national" callers and there are many more in the same category. — Editor

Dear Editor:

We would like to thank you for the wonderful coverage you gave us about our new barn in the January Square Dancing Magazine. We were very surprised about the inquiries we

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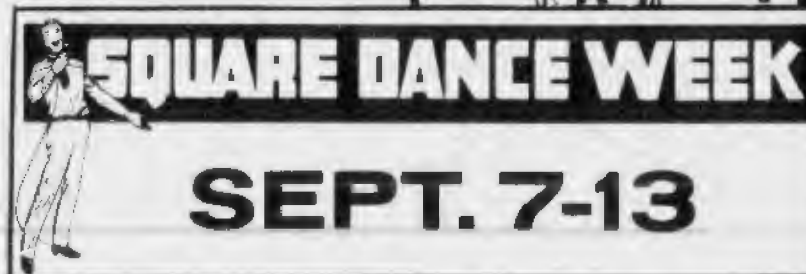
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have received as a result of the article. We have not only heard from New Englanders but from Illinois asking about our "floating floor." And from New York asking for more information about our 10th Anniversary. We must say that the magazine is widely read.

Our club has appeared on television and my husband and I were interviewed on the same program. Much of the information we used came from your magazine.

Ed and Jen Kosakowski
 Southbridge, Mass.

Dear Editor:

If you hear of anyone wishing to sell any pre-1953 issues of Sets in Order, I would appreciate their writing to me.

Bruce Elm
 635 W. 980 North
 Provo, Utah 84601

Dear Editor:

What is your opinion of "Yellow Rock" in square dancing? When the caller says, "Yellow Rock your corner," it is supposed to mean, "Hug your corner."

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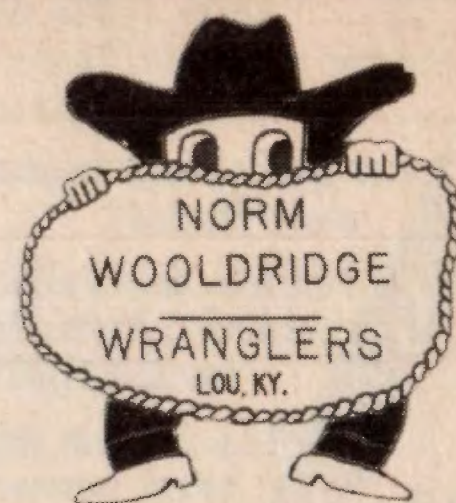
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At the risk of being called a prude I must say I prefer to choose the people I want to hug. Why should I have to be hugged by some man that I have perhaps seen for the first time? I have always felt that a hug was a demonstration of affection and I don't wish to spread my affection so thinly that I hug strangers.

Please tell the callers guilty of this practice to cut it out. One caller even capitalized on this by painting some small rocks yellow, attaching a pin and ribbon and selling them!

Stella M. Cutone
Weirton, W.Va.

We must lead a fairly sheltered existence out here because we have not heard of Yellow Rock. However, there are several "happy" little gimmicks of this sort which square dancing could easily do without and perhaps we will have an opportunity to hit them all in a coming issue.—
Editor



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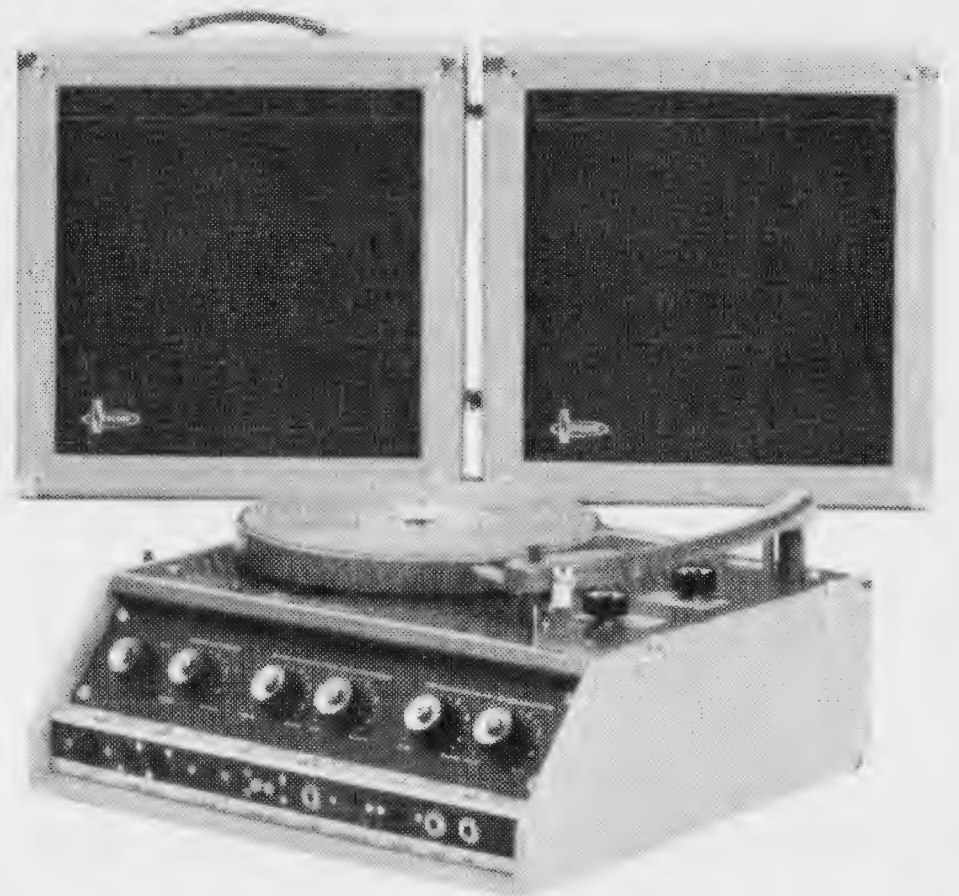
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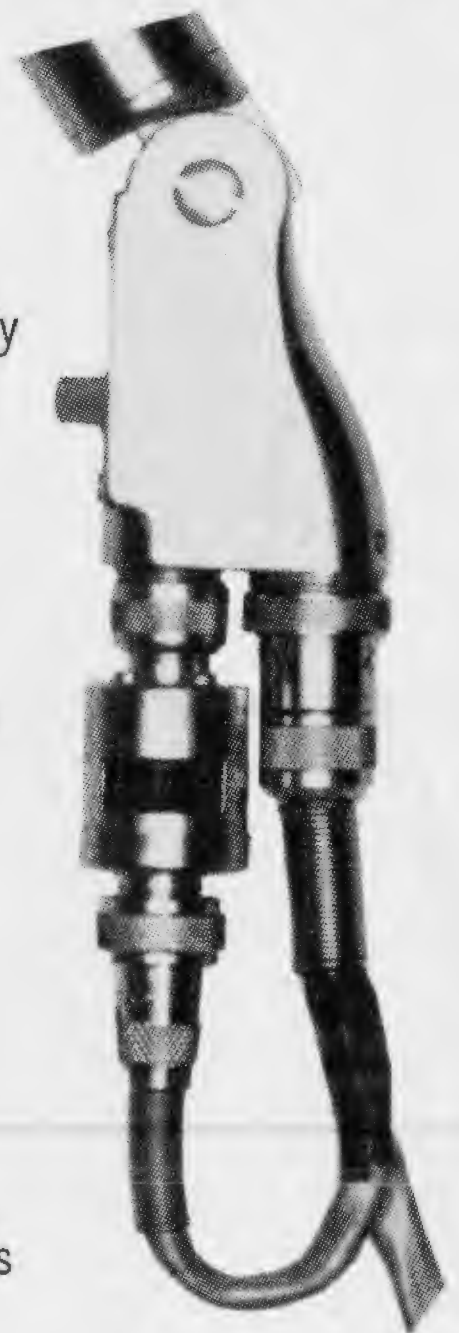
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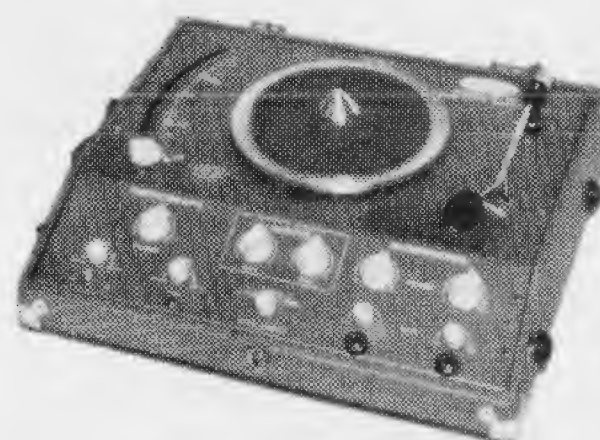
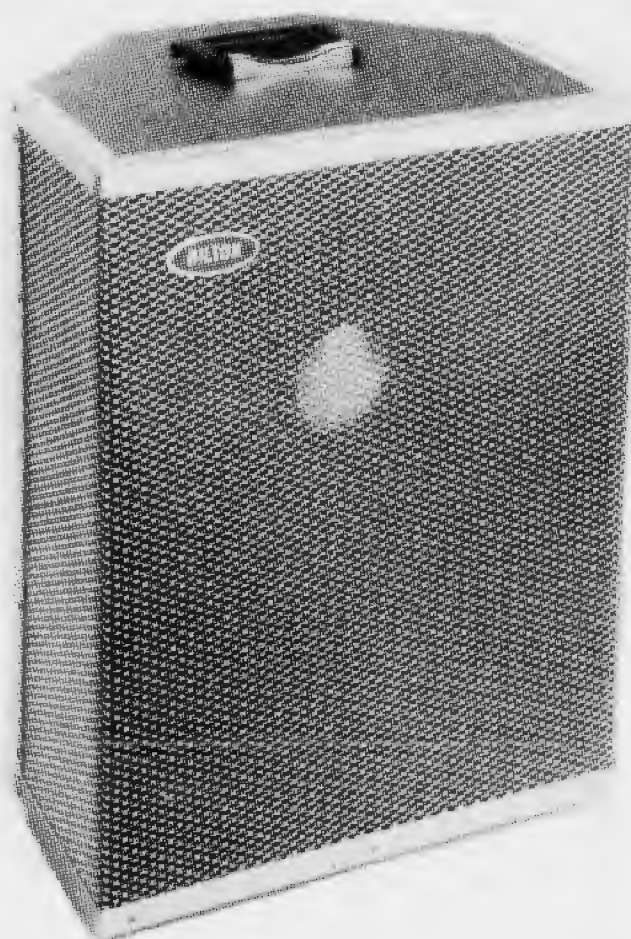
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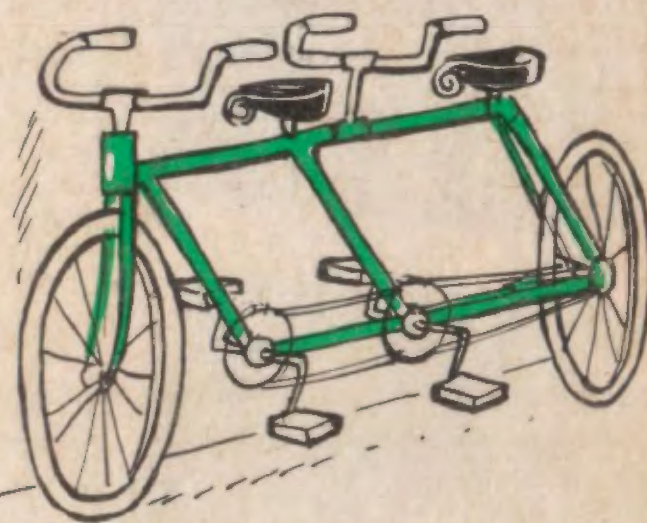
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